

The Abuse of Patriarchal Power in Rome: The Rape Narratives of Ovid's *Metamorphoses*

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Abstract

By around 8AD the *Metamorphoses*, a single poem divided into fifteen books, had been completed by Publius Ovidius Naso. The text, written in the meter of epic, links together over two hundred myths through the theme of transformation. In the poem there is an unprecedented prevalence of rape stories. The *Metamorphoses* is essentially an encyclopaedia of Greek and Roman myth. Ovid includes stories of rape to be faithful to these traditional myths. It is not his inclusion of these stories which triggers interest, but the way in which he treats them. Ovid uses repeated imagery and terminology when representing rape victims, constructing an overall image of the disenfranchised female who has been victimised by the patriarchal system of Rome. This thesis argues that, by examining the abuses of power in interpersonal relationships Ovid implicitly points to patriarchal dynamics in Rome under Augustus. The topic of rape is chosen because it perfectly embodies the idea of the voiceless, powerless victim who is violated by the dominant and oppressive male figure. There are several key stories in the text that will be examined repeatedly, from different angles, to support this argument. The main source used will be the *Metamorphoses* however evidence will be drawn from other ancient sources and the argument will be supplemented by scholarship on the subject. The poet's prior work, the *Ars Amatoria*, was controversial at the time of production and it remains a controversial topic in modern scholarship. The text was deemed to be a promotion of rape culture and his attitude towards women was, at best, considered dismissive.¹ Due to the nature of this text, as well as other earlier works, secondary scholarship has developed a tendency to brand the poet's work as "insincere, immoral, shallow and rhetorical."² As this academic dismissal appears to have strengthened over time, it is often necessary to source information from much earlier publications in order to present a balanced argument.

¹ Amy Richlin argues that Ovid actually took pleasure in violence, condemning his work as "pornographic." (Richlin, 1992: 158) This sentiment is shared by Eva Keuls (Keuls, 1990: 221-224).

² A.H. Griffin, "Ovid's 'Metamorphoses,'" *Greece and Rome* 24 (1977) 58.

Introduction

Marilyn Skinner argues that any study of women in classical sources must accept the basic premise of feminist theory, that “patriarchy... has served as the central organising principle of Western European society for over three thousand years; that from antiquity onwards the European cultural record has systematically devalued the achievements and interests of females; that gender and sexuality are social constructs, designed [...] to reinforce the privileges of dominant groups; that knowledge about women, whether contemporary or historical, has both a political and a personal dimension.”³ This thesis is written under the belief that Skinner is correct, and that the *Metamorphoses* of Ovid, like other ancient literature, “can still reveal much about gender paradigms, expected behaviour of women and what transpired if they transgressed the boundaries typically laid out for them.”⁴ The historical value of this text has been recognised by many scholars, and as such has been the subject of much academic discussion. The scholarship reflects a continuously evolving reception of Ovid’s work, from a chequered career in the late Empire and early Middle Ages to the eleventh century when Ovid came to be regarded as “one of the absolute and indispensable poets.”⁵ In the mid twentieth century, classicist Edward Rand dated the beginning of Ovid’s decline to the coming of Romanticism in the eighteenth century.⁶ Charles Martindale also acknowledges that the importance of the text markedly diminished, although he suggests that this began in the seventeenth century.⁷ It is difficult to accurately determine the beginning of the decline, however, it is abundantly clear that the nineteenth century saw a wave of particularly anti-Ovidian sentiment when his work was branded as immoral. In the next century, Harry MacLeod Currie wrote that in the decades prior to his own writing in 1964, the work of Ovid had been largely neglected in schools, universities and scholarship.⁸ In more recent years, however, Ovid has undergone a revaluation as an

³ M.B. Skinner, ed. *Rescuing Creusa: New Methodological Approaches to Women in Antiquity* (Lubbock: Texas Tech University Press, 1987) 3.

⁴ E. Glendinning, “Reinventing Lucretia: Rape, Suicide and Redemption from Classical Antiquity to the Medieval Era,” *International Journal of the Classical Tradition* 20 (2013) 63.

⁵ E.K. Rand, “Ovid and the Spirit of Metamorphosis,” in *Harvard Essays on Classical Subjects*, ed. H. Weir Smyth (New York: Books for Libraries Press, 1968), 209.

⁶ Rand, “Ovid and the Spirit of Metamorphosis,” 209.

⁷ C. Martindale, *Latin Poetry and the Judgement of Taste: An Essay in Aesthetics* (New York: Oxford University Press, 2005) 200.

⁸ H. MacLeod Currie, “Ovid’s Personality,” *The Classical Journal* 59 (1964) 145.

author. This derives from the poem's appeal to a new generation of feminist scholars, examining the themes of sex and gender in the ancient world.⁹ This thesis will include interpretations offered by modern scholars. Most of them lean towards either outright condemnation of the poet or total neutrality; a few of them commend him entirely. His preoccupation with rape and questions of gender in Rome is the subject of numerous academic works over the years. Many conclude that the *Metamorphoses* is a pro-rape manifesto, written by an author fascinated with sexual violence. This theory dominates Ovidian literature. This thesis will deviate from this assumption and will instead consider the poem as a valuable insight into issues related to authority, written by an author who treats the subject matter with a level of compassion that is largely overlooked.

Methodology

This study focuses on the rape narratives in the poem, the frequency of which results in the omission of many from the discussion. Some of the rapes transcribed by Ovid are simply too brief to warrant investigation, however a full appendix of the approximately fifty instances of rape throughout the text is provided for reference. Conversely, a number of these rapes are abundant with detail and as such require lengthier discussion and analysis. The rape narratives that yield the most information, such as the rape of Daphne by Apollo and Jupiter's assaults upon various women, will be repeatedly used to evidence key ideas. To combat repetition, these stories will be examined from different angles and varying elements of each story will be applied to a range of contexts. The problem of defining rape is solved by operating within the parameters of four rape categories— grand, petit, elliptical and attempted rape. In terms of gender, sexuality and violence in Rome, there is an abundance of literature that has explored the topic, and has provided a solid foundation for this thesis. The most consulted works for understanding the conceptualisation of the Roman woman are those of Jane Gardner (1986), Alison Keith (2000, 2005), Eve D'Ambra (2007) and Kelly Olson (2008). These works are all written by women, which is unavoidable as the

⁹ "Feminists in Classics have so far succeeded in developing the study of women *per se*, and area overlooked when the masculinity of Classics passed as universal." Nancy Rabinowitz, introduction to *Feminist Theory and the Classics*, ed. N.S. Rabinowitz et al., (New York: Routledge, 1993) 8.

field is dominated by female scholars.¹⁰ To construct a representation of ancient women that is devoid of any potential bias, these works will be supplemented with Augusto Frascchetti's *Roman Women* (2001). The three-volume study of sexuality written by Michael Foucault has provided a basic framework, which is then built upon with the more recent works which examine sexuality in a specifically Roman context.¹¹

This thesis deploys multi-disciplinary scholarship in the undertaking of studying sexually motivated crime, particularly regarding psychological trauma. In studying sexual violence in Rome, the scholarship is limited and it is therefore necessary to consult modern treatises on rape to supplement significant ideas. Two key texts, *Rape in Antiquity: Sexual Violence in the Graeco-Roman World*, edited by Susan Deacy and Karen Pierce, and *The Topography of Violence in the Graeco-Roman World*, edited by Werner Riess and Garrett Fagan, are excellent sources for ancient ideas about sex and violence. The work of Susan Brownmiller examines rape in a modern sense; however, the ideas regarding the mentality of perpetrators and the trauma of victims are more universal and can be applied to ancient times. There are two prominent works which are solely dedicated to rape in Ovid's *Metamorphoses* and provide a solid foundation for this study. Leo Curran's "Rape and Rape Victims in the *Metamorphoses*" analyses the repeated inclusion of rape throughout the poem, and suggests that the text is not a discussion of rape at all, but a "critique of Roman values, traditional and Augustan."¹² This study favours this interpretation, contending with the theories suggested by Amy Richlin, a specialist of both Latin literature and feminist theory who examines the topic extensively. Her text "Reading Ovid's Rapes" is highly critical. It considers Ovid's interest in rape as perverse and suggests that the poem serves to normalise rape. Richlin does, however, offer an alternate explanation for Ovid's undeniable interest in rape. She concedes that Ovid may have been appeasing the bloodthirsty Roman populace with his salacious stories, a sentiment shared by Karl Galinsky, who states that

¹⁰ Other works consulted include *Women in Roman Law and Society* (Jane Gardner, 1986), *Women's Life in Greece and Rome: A Sourcebook in Translation* (edited by Maureen Fant and Mary Lefkowitz, 1992), *Roman Women* (Gillian Clark, 1981) and *Women and the Law in the Roman Empire: A Sourcebook on Marriage, Divorce and Widowhood* (Judith Evans Grubbs, 2002).

¹¹ See *Roman Sexualities* (edited by Judith Hallett and Marilyn Skinner, 1997), *Sexuality in Greek and Roman Society: A Sourcebook* (edited by Marguerite Johnson and Terry Ryan, 2005) and *Sexual Morality in Ancient Rome* (Rebecca Langlands, 2006).

¹² L.C. Curran, "Rape and Rape Victims in the *Metamorphoses*" in *Women in the Ancient World: The Arethusa Papers*, ed. A. Peradotto and J.P. Sullivan (Albany: State University of New York Press, 1984) 26.

some of the more sadistic themes of the *Metamorphoses* is likely to be a concession to the Roman public.¹³ This thesis will propose that the inclusion of violence throughout the text is a means for Ovid to convey a moral message about patriarchy, power and abuse.

The aim of the first chapter is to provide some context to the *Metamorphoses* by discussing, in general terms, gender roles in Rome. The position of women in Roman society will be established by examining the traditions and ideologies that governed the behaviour of ancient women. Of particular interest is the expectation of women to be sexually pure prior to marriage, and sexually submissive after. This ideology, borne from the male desire and cultural mandate to control the bodies of women, should be considered in conjunction with the way in which literary tradition conceptualises the act of rape as well as the victims. The historical legacy left by Lucretia and other assault victims shows a connection between sex and violence in Roman historical tradition, which manifests itself with the repeated suicide of these women. This penchant for suicide among victimised women indicates the value of virtue over life, and provides a cultural template for later victims. A part of this discussion will also be dedicated to the privacy and inviolability associated with the woman's body in antiquity, and in doing so will illustrate the severity of rape – the most intimate crime.

The second chapter is dedicated to a detailed analysis of the rape narratives that are littered throughout the text. The characterisation of the perpetrators in the poem is consistently that of animal-like beings, often in a position of power, who transgress behavioural ideals. Many of the rapists are non-human – gods, hybrid creatures and natural elements. This reiterates the brutality of rape, and emphasises the theme of power and corruption. The act becomes even more horrific with the portrayal of the victims as irrefutably innocent. The infamous rape of Philomela, which Ovid recalls at length, warrants a discussion outside of this framework. This scene, often used as evidence for the author's perversion, will instead be considered as a highly emotive scene that demonstrates Ovid's compassion for victims of abuse. I will analyse the prominence of the male gaze that is present in these rape stories, a literary tool that is consistently employed by Ovid to demonstrate the over-sexualised

¹³ K. Galinsky, *Ovid's Metamorphoses: An Introduction to the Basic Aspects* (Oxford: Blackwell, 1975) 138.

female form while simultaneously forcing the reader to undergo an uncomfortable experience.

The next section will examine Ovid's concentration on the aftermath of rape, especially the trauma of the victim. The text explores its psychological dimensions and provides insight into the victim's psyche, an aspect of the poem which, as Charles Martindale points out, "is downplayed by classicists, fearful perhaps of self-exposure or accusations of lack of sophistication in a critical world uncomfortable with the notion of character and personality."¹⁴ The post-rape punishment of victims, a phenomenon that modern scholars describe as a second rape, occurs many times throughout the poem. In many instances, the second rape is enacted by female figures who are unable to punish the perpetrators who deserve reprimand. This prompts a discussion about the authority of women, their role in the patriarchal system and, more specifically, how they act as weapons of men. This section of the thesis, which underscores an important aspect of Ovid's authorship, is vital to the debate surrounding his humanity and compassion regarding his rape narratives. The fact that there is extensive exploration into the act of rape that extends beyond the sexual element is a crucial piece of evidence in support of the case for the sympathetic tone of the text.

The fourth chapter will focus on Ovid as an author, particularly his interest in the ways in which victims communicate the injustice they have suffered. The silence that is imposed on many of them is often accompanied by a subsequent expression of their trauma in various forms. The victims, who rely on both weaving and the written word to convey messages about injustice, reflect Ovid and the moralising episodes of his *Metamorphoses*. This chapter will also provide an examination of the language employed by the poet in the instances of rape. Ovid's linguistic choices, particularly the repetition of the terms *rapio* and *vis*, emphasise the often-violent force that is used to perpetrate the crime.

It would be unfeasible to argue that Ovid is presenting a feminist argument, advocating for women's rights. Although the tone of his work is arguably sympathetic, and perhaps in some

¹⁴ Martindale, *Latin Poetry and the Judgement of Taste*, 210.

instances moralising, the last chapter of the thesis will argue that Ovid's motivation for illuminating these women and the abuse they suffer is to critique the system of patriarchy in Rome and, by extension, the rule of Augustus. The distinguished work of Amy Richlin suggests that the poet was simply misogynistic, and his work is conceived to be a piece of pro-rape propaganda. This thesis will offer a fundamentally different reading, and propose that Ovid aims to treat the rape victims not only with sympathy but also a level of empathetic understanding. Richlin also views the *Metamorphoses* as reflecting, and helping to sustain, a world of patriarchal values that encourage violence to women. This thesis will again contend with her view, instead asserting that the repeated use of the rape motif can be read as a critique of the patriarchal system in Rome by showcasing men abusing their power.

Chapter ONE: Gender in Rome

A Woman's Place in a Man's World: Patriarchy in Rome

To understand the women of the *Metamorphoses*, and their place in the ancient patriarchal system, it is necessary to consider the way in which Roman tradition and ideology mapped the behaviour of women, not only in Ovid but in a variety of preceding sources. The positioning of women in the domestic sphere was dictated by tradition. The Roman ideology of modesty and passivity of women was propagated by both religious and historical female figures. The importance of adhering to these social expectations was underscored by the way in which women's behaviour was considered to be reflective of their respective families, particularly the authoritative male figure, the *paterfamilias*. In conjunction with this, the social standing of a woman and her family was vital in securing a suitable marriage. Alison Keith concisely surmises that "like Latin speeches and texts, women are conceptualized as circulating among men. Since, as we have seen, women are in the hands of father, husband or brother, their exchange – from father or brother to husband – can cement good relations between natal and marital families."¹⁵ Once married, there were new expectations to be met regarding becoming a wife and mother. As indicated by Alison Keith, the authority over a woman, the *patria potestas*, was transferred between men at the time of marriage.¹⁶ Her passivity in these proceedings extended beyond daily business and into the sexual relationship, where the woman's role was, ideally, submissive. Ovid, in his *Metamorphoses*, addresses these prevalent gender stereotypes. His female characters live within a male-dominated society, are governed by its rules, and in their suffering, expose the flaws of the patriarchal system.

The placement of women in the domestic sphere in Rome is an indisputable phenomenon. There is an abundance of funerary epitaphs in Rome, dedicated from husbands to their deceased wives, which are mapped on this conceptual grid. These inscriptions, although

¹⁵ A. M. Keith, "Sex and Gender," in *A Companion to Latin Literature*, ed. Stephen Harrison (Malden: Blackwell Publishing, 2005) 339.

¹⁶ The type of marriage referred to here is marriage with *manus*. This involved the "subjection of the wife to the *manus* or 'hand' of her husband. *Manus* entailed the incorporation of a woman into the agnatic group of her husband, and the transfer of her person and property from the control of her father or brother to the authority of her husband." A. C. Bush and J. McHugh, "Patterns of Roman Marriage," *Ethnology* 14 (1975) 27.

they follow a generic pattern and are highly idealised, serve to demonstrate the role of women in the home as well as the way in which domesticity is considered a quintessential characteristic. An epitaph dedicated to Claudia reveals that her most noteworthy achievements were loving her husband and bearing two sons.¹⁷ The inclusion of her ability to work wool, *lanam fecit*, in a relatively short passage indicates that of her many traits, this domestic skill was especially significant because it adhered to the Roman ideal. This is a trend that appears in many other epitaphs, including a much briefer inscription dedicated to Amydone:

Hic sita est Amydone Marci optima et pulcherrima, lanifica, pia, pudica, frugi,
casta, domiseda.

In this place lies Marcus' (wife) Amydone, the best and most beautiful, that
makes wool, pious, modest, frugal, pure, who stays at home.¹⁸

The image of a woman working the wool is prominent in the sources as it characterised the traditional virtues of industry, thrift, and chastity.¹⁹ Ovid followed this trend, emphasising the domestic role of women by using the wool-spinning motif. The fourth book begins with an order from a priest for a festival to honour Bacchus, which excuses women from their household duties.²⁰ The text states that the matrons and young wives all obey, leaving their tasks unfinished to attend the festival.²¹ The only women who do not follow instruction are the daughters of Minyas who, although acting impiously, remain at home and continue to

¹⁷ "Friend, I have not much to say; stop and read it. This tomb, which is not fair, is for a fair woman. Her parents gave her the name Claudia. She loved her husband in her heart. She bore two sons, one of whom she left on earth, the other beneath it. She was pleasant to talk with, and she walked with grace. She kept the house and worked in wool. That is all. You may go." (*Hospes, quod deico, paullum est, asta ac pellege/ hic est sepulcrum hau pulcrum pulcrae feminae/ nomen parentes nominarunt Claudiam/ suum maritum corde dilexit socio/ Gnatos duos creavit, horum alterum/ in terra linquit, alium sub terra locat/ sermone lepido, tum autem incessu commodo/ domum servavit, lanam fecit. Dixi. Abei*). CIL VI 15346.

¹⁸ CIL VI 11602.

¹⁹ E. D'Ambra, *Roman Women* (New York: Cambridge University Press, 2007) 59.

²⁰ "all serving-women must be excused from toil" (*inmunesque operum famulas*). Publius Ovidius Naso, *Metamorphoses*, vol. 1. ed. and trans. by Frank Justus Miller (Cambridge: Harvard University Press, 1977) IV vv.5.

²¹ "The matrons and young wives all obey, put by weaving and work baskets, leave their tasks unfinished" (*parent matresque nurusque telasque calathosque infectaque pensa reponunt*). Ovid, *Met.* IV vv.9-10.

perform the gender appropriate task of wool work (*ducunt lanas*).²² The later story of Philomela also features the motif of weaving. In order to escape from her captivity, she weaves a tapestry revealing her suffering.²³ The act of weaving, which can indicate a woman's overall moral character and worth, can likewise indicate her deviancy if she does not partake. This is evident in the second book, where the abnormality of Callisto's character is established by the fact that "she had no need to spin soft wools" (*non erat huius opus lanam mollire*).²⁴ The patriarchal system of Rome, which emphasised strict gender roles, meant that women were expected to perform certain domestic duties, with a certain level of skill, in order to fit the acceptable Roman standard.

As mentioned above, there was also a clear desire for women to exhibit certain character traits, particularly chastity and modesty. This is representative of the Roman patriarchal system in which the behaviour of a woman did not only define her but also, and perhaps to a larger degree, her male relatives. It was important that a woman remained sexually chaste prior to marriage, and her modesty made evident in both her behaviour and her appearance. In the first century, Pliny the Younger writes of the modesty and virtue of his wife. In this letter, he acknowledges that it is these virtues that make her worthy of her male relatives, "she behaves worthy of her father, her grandfather, and yourself."²⁵ The text is demonstrative of the Roman familial system in which the behaviour of a woman, whether acceptable or not, is accredited to the men of her *familia*. In an examination of the way in which a Roman woman typically dressed, Kelly Olson can conclude that "ideally the married or marriageable woman showed as little as possible of her body."²⁶ Ovid stresses on this concept in the thirteenth book of his *Metamorphoses*, where he recounts the story of the sacrificial victim Polyxena. Ovid states that she is stabbed, and "even then, as she was falling, she took care to cover her body and to guard the honour of her modesty" (*tunc*

²² "The children of Minyas alone stayed within, marring the festival, and out of due time ply their household tasks, spinning wool, thumbing the turning threads, or keep close to the loom, and press their maidens with work" (*solae Minyeides intus intempestiva turbantes festa Minerva aut ducunt lanas aut stamina pollice versant aut haerent telae famulasque laboribus urgent*). Ovid, *Met.* IV vv.32-35.

²³ Ovid, *Met.* VI vv.576-578.

²⁴ Ovid, *Met.* II vv.411.

²⁵ "she behaves worthy of her father, her grandfather, and yourself. She is incomparably discerning, incomparably thrifty; while her love for her husband betokens a chaste nature." Plinius Caecilius Secundus, *Letters*, vol. 1. ed. and trans. by William Melmoth (London: William Heinemann Ltd., 1952) IV.19.4-8.

²⁶ K. Olson, *Dress and the Roman Woman: Self-Presentation and Society* (Milton Park; Abingdon; Oxon: Routledge, 2008) 93.

quoque cura fuit partes velare tegendas, cum caderet, castique decus servare pudoris).²⁷ The story of Polyxena, although exaggerated in nature, does demonstrate the preoccupation of women, and men such as Ovid, with the modesty of women.

In Rome, marriage can be considered as a business arrangement between *patres familias*, and it was essentially a precursor to producing children. The notion of love and affection between spouses, although desirable, was not a prerequisite for marriage. The *paterfamilias* had significant control over the union of his daughter, and prospects of wealth and property were integral to these unions. The transferral of family name and property was a very significant aspect of Roman life, making marriage and the production of legitimate male children critical.²⁸ In the *Metamorphoses*, Ovid recreates these familial scenes. In the first book, Daphne's father encourages the production of male heirs, telling her "Child, it is grandsons you owe me" ("*debes mihi, nata, nepotes*").²⁹ The presence of the aforementioned traits in a woman made her a more desirable bride. There are many sources which can attest to the reality of these ideologies. Musonius Rufus, writing in the first century, states:

But as for the body it is enough for marriage that it be healthy, of normal appearance, and capable of hard work, such as would be less exposed to the snares of tempters, better adapted to perform physical labor, and not wanting in strength to beget or to bear children. With respect to character or soul one should expect that it be habituated to self-control and justice, and in a word, naturally disposed to virtue.³⁰

The importance of chastity in a prospective partner is pressed upon, as well as the ability to bear children. This sentiment is echoed by Cassius Dio: "for is there anything better than a

²⁷ Ovid, *Met.* XIII vv.479-480.

²⁸ The process of adoption was an option for marriages which had not borne children. The practise of adoption could only be undertaken by two Roman citizens, and there were two different procedures – "*Adrogatio* was by the authority of the people, for a person already *sui iuris*, who thus entered a *familia* along with everyone in his power; and *adoptatio*, by a magistrate, when the adoptee was still in *potestas* and was given by his *paterfamilias* to another." T. Parkin and A. Pomeroy, eds., *Roman Social History* (Oxon: Routledge, 2007) 119.

²⁹ Ovid, *Met.* I vv.482.

³⁰ Gaius Musonius Rufus. "Lecture 13b - What is the Chief End of Marriage?" in *Musonius Rufus – the Roman Socrates: Lectures and Fragments*, ed. and trans. by Cora E. Lutz (New Haven: Yale University Press, 1947) 45.

wife who is chaste, domestic, a good house-keeper, a rearer of children?"³¹ This statement also reiterates the notion that a woman belonged in the domestic sphere.

The sexuality of the Roman woman was not only an indicator of her own worth, and eligibility as a bride, but it also reflected upon her family. Thomas McGinn summarises it thus: "the man protects the family's (sexual) honour; the woman conserves her (sexual) purity."³² The absolute expectation of a virginal bride is often symptomatic of a strict patriarchal system. Fatima Mernissi analyses the concept of virginity, and concludes that in such societies "virginity is a matter between men, and women play the role of silent intermediaries."³³ This idea shapes Ovid's story of Dryope and Apollo in the first book of the *Metamorphoses*. In the text, Dryope is raped by Apollo and Ovid comments "her, a maid no more through the violence of him who rules at Delphi and at Delos, Andraemon took and was counted happy in his wife" (*quam virginitate carentem vimque dei passam Delphos Delonque tenentis excipit Andraemon, et habetur coniuge felix*).³⁴ Dryope is silent in her assault, and it appears that it is Andraemon's prerogative, not hers, to choose whether or not the marriage will take place. The sexual freedom of a woman was only slightly altered after marriage, as her new status as a married woman "made her subject to the rules of a code of conduct that was characterised by a strictly conjugal sexual practise."³⁵ The Roman bride was certainly expected to be faithful, and sources indicate that her role in the sexual relationship was ideally submissive. In her discussion of wedding rituals in Rome, Eve D'Ambra speculates that the bent spearhook used to part the bride's hair "implies the husband's sexual domination of his wife."³⁶ If this is accurate, then it certainly suggests that the expected sexual passivity of the wife was established from the first day of marriage.

³¹ Cassius Dio, *Roman History*, vol. 7. ed. and trans. by Earnest Cary (Cambridge: Harvard University Press, 1925) 56.3.3-4.

³² T.A. McGinn, *Prostitution, Sexuality, and the Law in Ancient Rome* (New York: Oxford University Press, 1998) 10.

³³ F. Mernissi, "Virginity and Patriarchy," *Women's Studies International Forum* 5 (1982) 183.

³⁴ Publius Ovidius Naso, *Metamorphoses*, vol. 2. ed. and trans. by Frank Justus Miller (Cambridge: Harvard University Press, 1984) IX vv.331-333.

³⁵ M. Foucault, *A History of Sexuality: An Introduction*, trans. Robert Hurley, vol. 1 (New York: Vintage Books, 1978) 145.

³⁶ D'Ambra, *Roman Women*, 74.

The role of the *paterfamilias* was that of the dominant male, governing the *familia*.³⁷ The power of the *paterfamilias* was absolute, he was “traditionally said to have had the power of life and death (*ius vitae ac necis*) over all those under his jurisdiction.”³⁸ Almost every aspect of the Roman woman’s life was controlled, or, at the very least, influenced by this figure. The transferral of male authority, *patria potestas*, is explored by Ovid in the story of Philomela, which will be further analysed in the second chapter. Philomela wished to visit her sister, and needed the permission of her father, the *paterfamilias*, to do so. Her father, Pandion, agreed to let her go but only under the supervision of another male family member, Tereus. The two men joined hands which, according to Charles Segal, is a gesture of solemn trust that evokes the holy marriage rite of the *dextrarum iunctio*:³⁹

hanc ego, care gener, quoniam pia causa coegit,
et voluere ambae (voluisti tu quoque, Tereu)
do tibi perque fidem cognataque pectora supplex,
per superos oro, patrio ut tuearis amore
et mihi sollicitae lenimen dulce senectae
quam primum (omnis erit nobis mora longa) remittas;
tu quoque quam primum (satis est procul esse
sororem),
si pietas ulla est, ad me, Philomela, redito!⁴⁰

Dear son, since a natural plea has won
me, and both my daughters have wished it, and
you have also wished it, my Tereus, I give her to
your keeping; and by your honour and the ties that
bind us, by the gods, I pray you guard her with a
father’s love, and as soon as possible – it will seem a

³⁷ “A group of persons subject by nature or law to the power (*potestas*) of the male head of the group... i.e. children and descendants derived by nature, and those derived from law, such as wives and slaves.” (Parkin and Pomeroy, *Roman Social History*, 73)

³⁸ Parkin and Pomeroy, *Roman Social History*, 73.

³⁹ C. Segal, “Philomela’s Web and the Pleasure of the Text: Reader and Violence in the *Metamorphoses* of Ovid,” in *Modern Critical Theory and Classical Literature*, ed. I. de Jong et al. (New York: Brill, 1994) 259.

⁴⁰ Ovid, *Met*, VI vv.496-503.

long time in any case to me – send back to me this
sweet solace of my tedious years. And do you,
my Philomela, if you love me, come back to me as
soon as possible; it is enough that your sister is so
far away.

The transferral of power between the two men, seen as a necessity in a society where women were conceivably unable to exercise their own agency, directly resulted in the exploitation and ultimate devastation of Philomela. It undermines the Roman belief that women needed a male tutor, or legal guardian, which according to Tim Parkin and Arthur Pomeroy “females never escaped the need to possess.”⁴¹ Though it is an exaggerated scenario the failure of Philomela’s father to safeguard her, and Tereus’ abuse of his new authority over her, does initiate questions regarding male decision making and female self-agency.

Lucretia’s Legacy: The Cultural Template of the Raped Woman

The history of Rome is abundant with instances of rape, many of which are linked with stories of political revolution or other significant changes. Alison Keith discusses the role of women, and asserts that “dead and dying women assume a new thematic and aesthetic prominence, for the beautiful female corpse possesses an intrinsic importance in Roman political myths of war and city foundation, the pre-eminent subjects of epic at Rome. At crucial moments in the legendary history of Rome the rape and death of a woman set in motion events leading to the establishment of political institutions central to the Roman state.”⁴² Of most interest is the way in which victims behave after their assault, particularly their penchant for suicide. In Roman literature there is a noticeable intermingling of sex and violence, particularly in the discussion of women. In her general discussion of gender in Rome, Alison Keith states that the sexuality of males is consistently displaced onto the female body, particularly in Latin epic, and the female body “is represented as the site

⁴¹ Parkin and Pomeroy, *Roman Social History*, 77.

⁴² A.M. Keith *Engendering Rome: Women in Latin Epic* (Cambridge: Cambridge University Press, 2000) 102.

where sexuality and violence coincide.”⁴³ It is hardly surprising, then, that rape victims in Roman literature have a tendency to develop a disregard for their own lives, which often manifests with their suicide. There are a number of different examples, such as the story of Lucretia, which are repeatedly recounted by various sources and contribute to form a cultural template which shapes the collective behaviour of rape victims in Rome.

The rape of the Sabine women, recorded in several sources, is one of the earliest examples of idealised rape victims. This event, an integral part of Rome’s history, was instigated by Romulus, the founder of Rome. As such, it can be perceived as providing a moral guideline for men and women alike. Dionysius of Halicarnassus suggests several possible motives for the incident; however, the reason which is given the most credibility is the idea that Romulus desired to bring together Rome and its neighbours through kinship.⁴⁴ In his later biography of Romulus, Plutarch acknowledges the possibility that the abduction was motivated by a desire for war but maintains that this was unlikely.⁴⁵ The two sources both depict the event as justified, as it was necessary for the advancement of Rome, and the abduction itself becomes decriminalised. Barry Powell and Timothy Wiseman both assert that the abduction theme was recreated in Roman marriage ceremonies, evident in the re-enactment of the bride’s abduction and the parting of her hair with a spearhook.⁴⁶ This suggests that the idea that the abduction was motivated only by the want for wives, rather

⁴³ Keith, “Sex and Gender,” 104.

⁴⁴ Dionysius states that “when the virgins were brought before Romulus, he comforted them in their despair with the assurance that they had been seized, not out of wantonness, but for the purpose of marriage” Dionysius of Halicarnassus, *Roman Antiquities*, vol. 1. ed. and trans. by Earnest Cary (London: William Heinemann Ltd., 1937) II.30.5-6.

⁴⁵ “some say that Romulus himself, being naturally fond of war [...] began unprovoked hostilities against the Sabines [...] But this is not likely. On the contrary, seeing his city filling up at once with aliens, few of whom had wives [...] and hoping to make the outrage an occasion for some sort of blending and fellowship [...] he set his hand to the task.” Lucius Mestrius Plutarchus, “Life of Romulus,” In *Parallel Lives*, vol. 1. ed. and trans. by Bernadotte Perrin (Cambridge: Harvard University Press, 1914) II.14.1-3.

⁴⁶ Barry Powell asserts “no doubt Sabines did contribute significantly to the early Roman bloodline, but behind the story must also lie an early custom of the communal exchange of women, forced or voluntary; such practises occur in many societies. Even in classical Roman marriage the maid was pulled away from her mother in a mock show of force and her hair parted with a spear.” (Powell, 2012: 664) Timothy Wiseman also recognises the link between the version of the Sabines’ story, as told by Dionysius who supported ideological motives, and later marriage customs – “in this version, the Rape is a foretaste not of Roman conquests but of Roman *pietas* and *fides*. One essential corollary of it is that Romulus had sent embassies round to his neighbours courteously requesting *conubium*, and been rudely rebuffed; the Rape was therefore *οὐχ ὕβρει τολμηφέν, ἀλλὰ δι’ ἀνάγκην*. Another is that he won the women’s consent by convincing them that the Romans wanted not rape but marriage. Aetiological proof of this was found in Roman marriage customs - parting the hair with a spear, carrying the bride over the threshold, and so on.” (Wiseman, 1983: 446)

than sexual gratification, was the accepted model in Rome. It is, therefore, conceivable that the initial assault on the Sabine women could have been considered by Romans morally questionable, but required for the development of Rome. The Sabines inevitably go to war with Rome and the Sabine women enter the battlefield to petition both sides for peace. The response of the women provides an idealised model of the rape victim as they accept their new husbands and adapt to their new circumstances.⁴⁷ Livy pauses on the women's acclimatisation and introduces a motif that will be repeated through later sources – the victim's willingness for self-sacrifice: "'If you regret,' they continued, 'the relationship that unites you, if you regret the marriage-tie, turn your anger against us; we are the cause of war, the cause of wounds, and even death to both our husbands and our parents. It will be better for us to perish than to live, lacking either of you, as widows or as orphans.'"⁴⁸ The later account of Plutarch likewise demonstrates the martyrdom of the women, as well as the evolution of the relationship between them and their rapists.⁴⁹

Another critical event is the rape and subsequent death of Lucretia, traditionally dated to approximately 510BC, under the kingship of Tarquin the Proud. Lucretia, the wife of Tarquin Collatinus, was the ultimate embodiment of the ideal Roman woman: spinning wool and ruling over the household surrounded by female servants. Sextus Tarquin propositions her for sex and when she indignantly refuses he draws his sword and threatens her, indicating he would kill both her and a male slave to stage a scene of adultery. The fear of being disgraced and dishonoured leads Lucretia to submit to him. Livy details the way in which Lucretia later reveals the crime to a small number of friends and family. Of most interest is her statement "my soul is still guiltless – and this I shall prove by my death,"⁵⁰ which

⁴⁷ For expectations of a marital harmony see Clark (1981: 202-203). For a full discussion on the idealised wife and her relationship with her husband see Lefkowitz (1983: 32-46).

⁴⁸ Titus Livius, *The History of Rome*, vol. 1. ed. and trans. by Canon Roberts (New York: E.P. Dutton and Co., 1912) I.13.3-4.

⁴⁹ "we were neglected by our brethren and fathers and kinsmen until time had united us by the strongest ties with those whom we had most hated, and made us now fear for those who had treated us with violence and lawlessness, when they go to battle, and mourn for them when they are slain [...] If, however, the war is on our behalf, carry us away with your sons-in-law and their children, and so restore us to our fathers..." Plutarch, "Life of Romulus," I.19.2-6.

⁵⁰ "My soul is still guiltless – and this I shall prove by my death. But this you must promise: The adulterer shall not go untouched. He is Sextus Tarquin, who came last night in the guise of a friend, but in fact a bitter enemy, and made a plunder of this delight, a plunder deadly to me – and, if you are men, to himself." Livy, *The History of Rome*, I.58.5-12.

indicates that Lucretia felt required to prove her innocence. Her family tries to console her, to which she responds “you must determine his punishment. As for me, even though I acquit myself of guilt, I must still pay the penalty. From now on no adulteress can live with Lucretia as her model.”⁵¹ She then draws a dagger and stabs herself in the heart. Her rape and overly violent death, perhaps exaggerated to supplement the absence of violence in her ‘petit’ rape, coupled with the subsequent parading of her body around the forum, moves the people to expel the tyrant. The rape of Lucretia, unlike the rape of the Sabines, was the manifestation of one man’s lust and the anger of the people in this narrative indicates that, in this instance, the rape cannot be justified. The incident marked the establishment of a new order in which “the Senate, presided over by two consuls, would rule the state, and there would be no more kings. The state was to be a *res publica*, a ‘public affair,’ not a play-thing of Kings.”⁵² The story of Lucretia, who in death became an idealised martyr, is another example of the link between rape narratives and political change in Roman history.

It is important to acknowledge that just as these women provide a model for later victims, so too the men of the narratives, particularly Romulus, provide a likewise model. Rex Stem examines Livy’s portrayal of Romulus and argues that “Livy has shaped his narrative to present Romulus as an exemplary figure worthy of imitation because he always successfully acted for the good of Rome. Acts that might seem morally questionable (such as the abduction of his neighbours’ daughters) are to be understood as valuable for their strengthening of the city; patriotism makes moral demands of its own.”⁵³ This is expounded in the preface to Livy’s work, where he instructs his readers to consider the character and skills of individual men. The characterisation of Romulus is particularly important as “the character of Romulus, as Rome’s founder, represents the origins of Roman national character, and so his characterization has tremendous significance.”⁵⁴ Livy is very favourable with his portrayal of Romulus, choosing to depict the rape of the Sabines as morally justifiable, undertaken only in order to better Rome. Plutarch likewise asserts that Romulus’ intentions were honourable. These portrayals both suggest that, because he was acting for

⁵¹ Livy, *The History of Rome*, I.58.5-12.

⁵² Powell, *Classical Myth*, 674.

⁵³ R. Stem, “The Exemplary Lessons of Livy’s Romulus,” *Transactions of the American Philological Association* 137 (2007) 435.

⁵⁴ Stem, “The Exemplary Lessons of Livy’s Romulus,” 437.

the greater good, Romulus did nothing wrong. In fact, the founding father of Rome becomes an indisputably heroic figure, and his infamous offence is decriminalised because it is motivated by necessity.⁵⁵ Accordingly, the story creates an ambiguity for offenders, as rape is not shown to be irrefutably wrong.

The Intimacy of Rape: The Body of a Woman in Antiquity

In antiquity, the act of rape was not only an attack on the victim's honour, but also a complete violation of her body. To understand the extent of this violation, it is necessary to examine the physical pain of rape as well as the sanctity of female virginity and the notions of extreme privacy surrounding female genitals. The link between sex and violence in Greece and Rome is something that can be seen on a basic level. In his general discussion of sexual violence, John G. Younger notes that the goddess of sex, Aphrodite, is herself married to the god of war, Mars.⁵⁶ Sex, therefore, is already established as an act which is synonymous with violence and pain. This is evident throughout the *Metamorphoses*, and enhanced by the relation of rape to the Trojan war. The element of pain is evident even in cases where the sex is consensual. The act of rape would not only inflict pain but it would also destroy the sanctity of the female form, particularly if the victim was a virgin. A woman was considered to be a virgin if she was in an "unpenetrated state."⁵⁷ The sanctity of this virginal state may come from the status of Vestal Virgins or perhaps even the famed virgin goddesses. A woman who had a virginal status was a desirable bride in Rome. Virgin or not, the body of a woman was something that belonged strictly to the private sphere. This is clearly demonstrated by the relatively limited knowledge of the female anatomy and reproductive system in the ancient world which can be seen in the *Hippocratic Collection* of medical works.

There are numerous references to the physical pain of intercourse, even when consensual, particularly for a virginal female. The defloration of a young bride on the wedding night was a recurrent theme in Greece and Rome. In Rome there was the notion that the

⁵⁵ Stem, "The Exemplary Lessons of Livy's Romulus," 452.

⁵⁶ J. G. Younger, *Sex in the Ancient World from A to Z* (London; New York: Routledge, 2005) 137.

⁵⁷ Younger, *Sex in the Ancient World*, 138.

consummation of the marriage “involved violence on the part of the male and timidity on the part of the new wife.”⁵⁸ It is, therefore, hardly surprising that new brides felt a level of anxiety regarding their first sexual encounter. This phenomenon was prevalent enough to be addressed by Seneca the Elder, writing at the beginning of the Imperial period. He states that some grooms would seek pleasure elsewhere in order to grant a remission of the first night for “fearful virgins.”⁵⁹ The Roman poet Martial also addresses this anxiety, stating in an address to a new groom that his bride likely “fears the first wound of the new lance.”⁶⁰ The way in which sexual penetration is aligned with a wound from a weapon reiterates the pain involved in the act. In Greece, “being a man was equated with taking the active part in any relationship.”⁶¹ This passive role which is assigned to the Greek woman, similar to that of a Roman woman, correlates with the concept that sexual intercourse could be, and often was, painful for a woman. The concept of sex being painful was repeatedly represented in this manner and the act became connected to war.⁶² The act of rape can be defined as a “degrading act of violence.”⁶³ The pain or discomfort of the victim is either completely irrelevant, or at the very least secondary, to the pleasure of the perpetrator. In the fifth book, Pluto is taking the unwilling Proserpina across the water when he is halted by the nymph Cyane. The god ignores her, and in a symbolic act he plunges his chariot into her waters:

gurgite quae medio summa tenus exstitit alvo
adgnovitque deam “ne” c “longius ibitis!” inquit;
“non potes invitae Cereris gener esse: roganda,
non rapienda fuit. quodsi componere magnis
parva mihi fas est, et me dilexit Anapis;
exorata tamen, nec, ut haec, exterrita nupsi.”

⁵⁸ M. Harlow and R. Laurence, eds., *Growing Up and Growing Old in Ancient Rome: A Life Course Approach* (London: Routledge, 2002) 64.

⁵⁹ Lucius Annaeus Seneca, “Controversia,” in *Declamations*, vol. 1. ed. and trans. by Michael Winterbottom (Cambridge: Harvard University Press, 1974) I.2.22.

⁶⁰ Marcus Valerius Martialis, *Epigrams*, vol. 1 ed. and trans. by D.R. Shackleton Bailey (Massachusetts: Harvard University Press, 1993) XI.78.

⁶¹ M. Johnson and T. Ryan, eds., *Sexuality in Greek and Roman Society and Literature: A Sourcebook* (London; New York: Routledge, 2005) 1.

⁶² This is furthered by the fact that, according to John Younger, the common Greek verb to have intercourse, *binein*, implies violence (Younger, 2005:137).

⁶³ S. Brownmiller, *Against Our Will: Men, Women and Rape* (London: Secker and Warburg, 1975) 376.

dixit et in partes diversas brachia tendens
obstitit. haud ultra tenuit Saturnius iram
terribilesque hortatus equos in gurgitis ima
contortum valido sceptrum regale lacerto
condidit; icta viam tellus in Tartara fecit
et pronos currus medio cratere recepit.⁶⁴

She stood forth from the midst of
her pool as far as her waist, and recognizing the
goddess cried to Dis: "No further shall you go!
Thou canst not be the son-in-law of Ceres against
her will. The maiden should have been wooed, not
ravished. But, if it is proper for me to compare small
things with great, I also have been wooed, by
Anapis, and I wedded him, too, yielding to prayer,
however, not to fear, like this maiden." She spoke
and, stretching her arms on either side, blocked his
way. No longer could the sun of Saturn hold his
wrath, and urging on his terrible steeds, he whirled
his royal sceptre with strong right arm and smote
the pool to its bottom. The smitten earth opened
up a road to Tartarus and received the down-plunging
chariot in her cavernous depths.

Charles Segal notes "the 'inconsolable wound' which Pluto inflicts on the lake and its inhabitant is also a sexual wound which symbolically parallels the rape itself."⁶⁵ This again shows sexual penetration as a wound as "Cyane is both struck and forcefully penetrated by the *raptor*."⁶⁶

⁶⁴ Ovid, *Met.* V vv.413-424.

⁶⁵ C. Segal, *Landscape in Ovid's Metamorphoses. A Study in the Transformations of a Literary Symbol* (Wiesbaden: F. Steiner Verlag, 1969) 54.

⁶⁶ A. Zissos, "The Rape of Proserpina in Ovid "Met." 5.341-661: Internal Audience and Narrative Distortion," *Phoenix* 53 (1999) 100.

The correlation between sex and violence in the *Metamorphoses* is further enhanced by the contextualisation of rape within the Trojan war. As Alison Keith points out, “Ovid offers sustained exploration of the intersection of these themes in the narrative of the Trojan war and its aftermath (the return of the Greek warriors and the wanderings of Aeneas), which constitute the supreme subjects of heroic epic (*Met.* 12.4-14.609).”⁶⁷ If we turn our attention back to the story of Polyxena in the thirteenth book, before the exaggerated illustration of female modesty, Ovid describes the appearance of Achilles ghost to the Greeks, and his offer for favourable winds on their journey home in return for the sacrifice of the young Trojan princess. Polyxena agreed to the sacrifice, to escape her current life as a war prisoner, and her throat was cut by the son of Achilles. Keith notes the link with rape: “Ovid implies that Polyxena’s sacrifice is analogous to rape (*rapta sinu matris*, 13.450).”⁶⁸ Interestingly, the victim’s mother, Hecuba, compares her daughter’s death to that of her sons in war:

nata, tuae – quid enim superest? – dolor ultime
matris,
nata, iaces, videoque tuum, mea vulnera, vulnus:
en, ne perdiderim quemquam sine caede meorum,
tu quoque vulnus habes; at te, quia femina, rebar
a ferro tutam: cecidisti et femina ferro,
totque tuos idem fratres, te perdidit idem,
exitium Troiae nostrique orbator, Achilles.⁶⁹

O child, your mother’s last cause for grief – for
what else is left me – my child, low you lie, and I
see your wound, my wound. But you, because you were a
woman, I thought safe from the sword; even though
a woman you have fallen by the sword; and that

⁶⁷ Keith, *Engendering Rome*, 123.

⁶⁸ Keith, *Engendering Rome*, 123.

⁶⁹ Ovid, *Met.* XIII vv.494-500.

same Achilles, who has bereft Troy and me, who has
destroyed so many of your brothers, has destroyed
you also.

The language used by the mother, particularly the use of the term *vulnus*, or 'wound,' is assessed by Alison Keith to be an effective means of assimilating the sacrifice of Polyxena to the death of Hecuba's sons in battle.⁷⁰ The penetration of Polyxena by a phallic object, wielded by a man, is suggestive of sexual violence as she is subsequently left with an open wound, an allegory to female genitalia.⁷¹

The notion of female virginity had a level of sanctity surrounding it. Ariadne Staples states that "on the foundations of physical virginity was constructed an ideology of a unique religious function"⁷² pointing to the Vestal Virgins of Rome, a group comprised of six women of varying ages who were "defined by their virginity."⁷³ The virginal status of these women was so important that the punishment for deviance was to be buried alive as it was also believed that "a Vestal's virginity was indispensable for the political well-being of Rome."⁷⁴ Thus the Vestal Virgins were women to be admired for their sacrifice and dedication to Rome. The unquestionable holiness of these women is demonstrated in the belief that they were able to perform miracles.⁷⁵ In the year 114BC, three Vestals were condemned to death for breaking their vows of chastity. As a result, a temple to Venus was erected "in the hope that she would turn the hearts of women and girls against licentiousness and towards chastity."⁷⁶ A young virgin was a desirable bride in Rome and virginity was in itself to be "an

⁷⁰ Keith, *Engendering Rome*, 124.

⁷¹ Keith also recognises the analogy between the piercing of Polyxena's body with a sword and sexual penetration as "the showable wound serves as a double for the vagina" (Keith, 2000: 124).

⁷² A. Staples, *From Good Goddess to Vestal Virgins: Sex and Category in Roman Religion* (London; New York: Routledge, 1998) 135.

⁷³ Staples, *From Good Goddess to Vestal Virgins*, 132.

⁷⁴ Staples, *From Good Goddess to Vestal Virgins*, 135.

⁷⁵ "A Vestal's prayer, for example, was believed to have the power to root to the spot a runaway slave, provided that he had not left the city. There are also legendary tales of Vestals who cleared themselves of suspicions of unchastity by performing miracles. Aemilia, who had incurred the suspicion when the sacred fire was extinguished, caused the fire to blaze up again by laying her sash on the cold hearth. Tuccia carried water in a sieve from the Tiber to the forum without spilling a drop. These miracles were regarded as Vesta's own vindication of her priestesses." (Staples, *From Good Goddess to Vestal Virgins*, 148.)

⁷⁶ O. Kiefer, *Sexual Life in Ancient Rome* (London: Routledge & Kegan Paul Ltd., 1953) 113.

object of sexual excitement.”⁷⁷ Leo Curran notes that in the story of Chione, who is raped by both Apollo and Mercury, “the obsession to be the first man to possess a woman is dramatized sharply.”⁷⁸ The young virgin is, therefore, in a paradoxical situation; she is expected to remain chaste but in doing so she becomes a target for sexual violence.

The body of an upper-class woman in Greece and Rome was something kept away from the public eye. This can be seen in the field of medicine. According to Aline Rousselle, women routinely performed their own gynaecological examinations, only being examined by a midwife in cases where they could not carry out the task on their own.⁷⁹ In the *Hippocratic Collection*, a Greek collection of medical works dating from the fifth century BC, there are only two examples of a vaginal examination. This validates the conclusion reached by Rousselle that, even for strictly medical purposes, “Greek and Roman women were not willing to be examined by men.”⁸⁰ The Roman woman had a moral obligation to protect her body and hide her naked form as “nudity was the marker of the lowest whore, a woman who was said to be ready for every kind of lust.”⁸¹ This apparent readiness indicated by nudity is shown in the story of Arethusa. As she flees from Alpheus she is naked and notes: “naked I seemed readier for his taking” (*quia nuda fui, sum visa paratior illi*).⁸² To strip away a woman’s clothing was, therefore, to take away her status and place her on par with prostitutes, women of ill repute who exposed their bodies in the public sphere. In Rome, clothing was an important signifier of status. The right to wear a toga was reserved for men and the only women allowed to don the garment were prostitutes. Greek visual materials attest to the secrecy of the female form.⁸³ Moses Finley notes “the female nude made a hesitant appearance in the fifth century, but did not really flourish until the following centuries, and always with restrictions.”⁸⁴ The women that were depicted nude in red-figure

⁷⁷ M. Harlow and R. Laurence, eds., *Growing Up and Growing Old in Ancient Rome*, 77.

⁷⁸ Curran, “Rape and Rape Victims in the Metamorphoses,” 275.

⁷⁹ A. Rousselle, *Porneia: on Desire and the Body in Antiquity*, trans. Felicia Pheasant (Oxford: Basil Blackwell Ltd., 1988), 25.

⁸⁰ Rousselle, *Porneia: On Desire and the Body in Antiquity*, 26.

⁸¹ Olson, *Dress and the Roman Woman*, 50.

⁸² Ovid, *Met.* V vv.603.

⁸³ The exception to this statement is the southern city of Sparta, where women exercised nude and attitudes towards gender roles were exceptionally liberal. For further discussion see Sarah B. Pomeroy, *Spartan Women* (New York: Oxford University Press 2002) and Sue Blundell, *Women in Ancient Greece* (Cambridge: Harvard University Press, 1995).

⁸⁴ M.I. Finley, *The Ancient Greeks* (London: Chatto and Windus Ltd, 1963) 164.

Attic pottery were usually prostitutes, women in the process of bathing or women who were about to be raped. Finley continues: "male gods, whether Apollo, Zeus, Poseidon or anyone else, were regularly portrayed in the nude; of the goddesses, only Aphrodite."⁸⁵ John Younger notes that the rare appearance of nude females "connotes men's power (women in danger of being raped), men's voyeurism (bathing women), and men's demand for available sex (prostitutes, Aphrodite)."⁸⁶ The female subject is made vulnerable by her nudity. Aside from the obvious vulnerability of the depicted female about to be raped (the prostitute can also be seen to be objectified by male clients and used as an instrument of their lust) a woman who is shown to be bathing is vulnerable due to her nudity and is made more so due to the association between bathing and sex in antiquity. The Roman baths were a place of pleasure and prostitution was commonplace.⁸⁷

⁸⁵ Finley, *The Ancient Greeks*, 164.

⁸⁶ Younger, *Sex in the Ancient World*, 86.

⁸⁷ Roy Ward, commenting on some of Ovid's earlier work, concludes that "women were more amorously involved with men in the baths in Rome in the time of the emperor Augustus." (Ward, 1992: 134)

Chapter Two: Rape in the *Metamorphoses*

The Rape Stories of the *Metamorphoses*

Leo Curran asserts that the theme of rape is established in the first book of the *Metamorphoses* through various tales of rape.⁸⁸ Throughout the text there are “some fifty or so occurrences of forcible rape, attempted rape, or sexual extortion hardly distinguishable from rape.”⁸⁹ The presence of these stories is not unusual: “the myths and legends of the Greeks and Romans were characterised by a recurring theme of violence, be it in terms of heroic quests, warfare or numerous stories of punishment and blood feud. Sex manifested through seduction, adultery and rape is often at the heart of these tales.”⁹⁰ My focus is on the arguably sympathetic treatment of these stories. As previously discussed, the act of rape upon a woman in Rome was perhaps the most damaging of crimes. As a fundamental abuse of power, rape would irreparably damage the victim, particularly if the victim was a free upper-class woman. Leo Curran proposes to divide the Ovidian rapes into some basic categories. He references Germaine Greer, who identifies the two categories of ‘grand rape’ and ‘petit rape.’⁹¹ ‘Grand rape,’ he surmises, is the traditionally forcible rape while ‘petit rape’ is where the intercourse is not physically forced but is induced by a man with superior power, or some other advantage, over a woman. The latter of the two is discussed by Susan Brownmiller, who states that “all rape is an exercise of power, but some rapists have an edge that is more than physical. They operate within an institutionalized setting that works to their advantage and in which a victim has little chance to redress her grievance [...] rapists may also operate within an emotional setting or within a dependent relationship that provides a hierarchical, authoritarian structure of its own that weakens a victim’s resistance, distorts her perspective and confounds her will.”⁹² In line with this, Leo

⁸⁸ “Book 1 establishes the centrality of the theme very quickly. After the Chaos, the Creation, the Flood, and the Deucalion and Pyrrha, the latter half of the book is devoted to three tales of attempted rape, the successful rape of Io and the failed attempts upon Daphne and Syrinx. With these rape stories, comparable in length with the introductory ones, the poem has in its first book settled down into one of its dominant themes.” (Curran, “Rape and Rape Victims,” 265.)

⁸⁹ Curran, “Rape and Rape Victims,” 263.

⁹⁰ Johnson and Ryan, *Sexuality in Greek and Roman Society*, 136.

⁹¹ G. Greer, “Seduction is a Four-Letter Word” in *The Madwoman’s Underclothes: Essays and Occasional Writings, 1968-85*, G. Greer, eds., 152-168, (London: Picador, 1986) 153.

⁹² Brownmiller, *Against Our Will*, 256.

Curran concludes that in Ovid's *Metamorphoses* rape is "less an act of sexual passion than of aggression and that erotic gratification is secondary to the rapist's desire to dominate physically, to humiliate, and to degrade."⁹³ As well as these two basic categories, Curran introduces the idea of 'elliptical rape.' In these cases, the act of rape is not explicitly represented but can be assumed.⁹⁴ There are, of course, also numerous instances of attempted rape, where the perpetrator is usually thwarted by the metamorphosis of the victim. This chapter will focus on a selection of rape stories which best demonstrate Ovid's characterisation of both perpetrator and victim, as well as the overtly male perspective present in many of the narratives. These stories will be examined from numerous perspectives in order to consider various aspects of Ovid's insight into rape.

The Characteristics of Ovid's Perpetrators

The perpetrators of rape, both divine and mortal, are characterised as sub-human beings, driven by animalistic urges, who contradict the Roman ideals of *virtus*, or manliness, and *pietas*. The emphasis appears to be on their abnormality. The offenders are presented as strange or foreign, either distant or opposite to what is customary and familiar. The way in which Ovid clearly categorises the rapists as fundamentally different to most other people directs the reader towards condemnation of the rapist. The characterisation of these perpetrators as fundamentally 'un-Roman' makes their act of rape more abhorrent and creates sympathy for the victim. This portrayal of the rapist as undeniably alien is done through the repetition of key words and images. The clear majority of perpetrators are men who, upon seeing their female victim, are shown to behave in ways that defy the norms of human behaviour. The male perpetrators challenge the Roman ideals relating to male *virtus*, which include heroism, self-control and virtue. The act of rape also violates the concept of *pietas*, which centred on devotion and respect and was "fundamental to Roman ideas about family obligations."⁹⁵ Ovid is thus able to present rape – to put it in Curran's words - as both "an outrage committed upon a woman and as a grotesque caricature of masculinity."⁹⁶

⁹³ Curran, "Rape and Rape Victims," 283.

⁹⁴ Curran, "Rape and Rape Victims," 269.

⁹⁵ Parkin and Pomeroy, *Roman Social History*, 74.

⁹⁶ Curran, "Rape and Rape Victims," 267.

Humans are, of course, set apart from animals by the ability to think rationally and foresee the consequences of actions. Not surprisingly, Seneca the Younger some time later expresses this view, when stating “what is specific to man? Reason.”⁹⁷ The rapists, or attempted rapists, of Ovid’s narrative appear to be struck by insatiable lust which drives them into frenzy. They devolve into animalistic beings, hunting their prey. This is particularly evident in the myths of Apollo and Daphne, Jupiter and Europa, the battle between the Centaurs and Lapiths and in the story of Salmacis and Hermaphroditus.

In the first book of the *Metamorphoses*, Apollo is shot by Cupid’s arrow and is immediately attracted to the virgin Daphne. Driven by desire, he relentlessly pursues her, ignoring her obvious abhorrence to him. The theme of men losing their human inhibitions is now established. Apollo is spurred on by his animalistic lust. His characterisation as an animal emerges when he begs the fleeing Daphne to stop: “so does the lamb flee from the wolf; the deer from the lion; so do doves on fluttering wing flee from the eagle; so every creature flees its foes. But love is the cause of my pursuit” (*sic agna lupum, sic cerva leonem, sic aquilam penna fugiunt trepidante columbae, hostes quaeque suos: amor est mihi causa sequendi*).⁹⁸ The statement is insincere. As Curran notes, Ovid has Apollo employ “no fewer than four similes of animal predatory chasing their prey only to claim, with transparent hypocrisy, that they do not apply to him.”⁹⁹ The disability of his human thought process is evident in this instance as well as in his paradoxical concern for her. He implores her to run carefully as he chases her – “ah me! I fear that thou wilt fall, or brambles mar thy innocent limbs, and I be cause of pain to thee” (*me miserum! ne prona cadas indignave laedi crura notent sentes et sim tibi causa doloris*).¹⁰⁰ It does not occur to Apollo that the result of his unrelenting chase can only be harmful to Daphne. Elsewhere in this book, the idea of the perpetrator as a beast is repeated. Jupiter assures the nymph Io that he will protect her from the wild beasts of the forest, before he himself turns into a beast and rapes her in a way that is “ruthlessly direct and efficient.”¹⁰¹

⁹⁷ Lucius Annaeus Seneca, *Moral Letters*, ed. and trans. by S.T. Newmyer (New York: Routledge, 2011) 76.8-10.

⁹⁸ Ovid, *Met.* I vv.505-507.

⁹⁹ Curran, “Rape and Rape Victims,” 233-234.

¹⁰⁰ Ovid, *Met.* I vv.508-509.

¹⁰¹ Curran, “Rape and Rape Victims,” 268.

In the second book, the “elliptical rape” of Europa by Jupiter disguised as a bull is a clear example of the transition from man into animal, both literally and metaphorically, which often preludes rape. Jupiter, driven by amorous motives, has organised for his son to move a herd of cattle to the beach where Europa would often play. He blends in with the herd, disguised as a magnificent white bull. Ovid writes: “his brow and eyes would inspire no fear, and his whole expression was peaceful” (*nullae in fronte minae, nec formidabile lumen*).¹⁰² Barbara Stirrup notes that the use of negatives in this segment, *nullae* and *nec*, affirm the creature’s gentleness.¹⁰³ Europa is no match for this cunning deception, and she approaches the bull. Jupiter’s uncontrollable lust is made clear as he licks her hands, “the lover rejoiced and, until the delights he hoped for came along, gave kisses to her hands; scarcely now, scarcely could he put off the rest” (*gaudet amans et, dum veniat sperata voluptas, oscula dat manibus; vix iam, vix cetera differt*).¹⁰⁴ Europa sits astride the bull (in a pose that is clearly erotic but not conscious on the part of Europa), and once she has done so, her fate is sealed. Jupiter leaves the shore, “then he goes further out and soon is in full flight with his prize on the open ocean” (*inde abit ulterius mediique per aequora ponti fert praedam*).¹⁰⁵ The terminology used in this section is resonant of military terms used to describe war, an expression of masculine violence and control, creating an ideological link between rape and war. The word *praedam*, a term which can mean booty, plunder or gain, is used to characterise Europa.¹⁰⁶ The term dehumanizes her, transforming her into an object, while simultaneously emphasising the might of Jupiter by equating him to a conqueror.

The story of Salmacis and Hermaphroditus in the fourth book is one which explores various elements of what characterises a rapist. Interestingly, the perpetrator in this case is a female. In the same way that other perpetrators are shown to go against their inherent nature, behaving like animals rather than humans, Salmacis is depicted in a way that is contradictory to the roles which Ovid has assigned to other nymphs in the narrative. Ovid has, until this point, chosen to depict his nymphs “as if they were those paragons of female

¹⁰² Ovid, *Met.* II vv.857-858.

¹⁰³ B. Stirrup, “Techniques of Rape: Variety of Wit in Ovid’s ‘Metamorphoses,’” *Greece and Rome* 24 (1977) 170.

¹⁰⁴ Ovid, *Met.* II vv.862-863.

¹⁰⁵ Ovid, *Met.* II vv.872-873.

¹⁰⁶ The definition of *praedam* is “booty, plunder, (*animal*) prey; (*fig*) gain” M. Wade and D.A. Kidd, eds., *Collins Latin Dictionary and Grammar* (New York: Harper Collins, 1997) 166.

virtue, the heroines of Roman legendary history, of the daughters of traditional, Roman families.”¹⁰⁷ Syrinx, for instance, worshipped the goddess Diana, “she patterned after the Delian goddess in her pursuits and above all in her life of maidenhood” (*Ortygiam studiis ipsaque colebat virginitate deam*).¹⁰⁸ The modesty of these nymphs is echoed in the story of Actaeon, who accidentally comes across Diana and her nymphs bathing. At the sight of him “the naked nymphs smote upon their breasts at sight of the man, and filled all the grove with their shrill, sudden cries” (*nudae viso sua pectora nymphae percussere viro subitisque ululatibus omne inplevere nemus*)¹⁰⁹ and desperately tried to shield Diana with their bodies. In the description of Salmacis, on the contrary, Ovid tells us that she does not partake in archery, hunting or running – the normal pursuit of nymphs. As well as this, Salmacis is unusually interested in her appearance, styling her hair and wearing alluring dresses.¹¹⁰ Her enticing sexuality clearly distinguishes her from the other nymphs and reinforces the notion that perpetrators of rape are not socially acceptable members of their society and they do not adhere to the unspoken ‘rules’ of normal behaviour.

Much later in the narrative, in the twelfth book, Ovid recalls the myth regarding the battle between the Lapiths and Centaurs. Whilst at the wedding of Pirithous and Hippodamia, Eurytus, the “wildest of the wild centaurs” (*saevorum saevissime Centaurorum*),¹¹¹ has already indicated his ignorance of proper social decorum by becoming overly intoxicated.¹¹² He is then sent into frenzy at the sight of the beautiful bride. Any attempts at acceptable social behaviour are dismissed as Eurytus seizes the bride, and the other centaurs seize any woman they can find, with the intent of grand rape. The ensuing chaos is described in graphic detail as Ovid narrates the bloody battle. These centaurs are, perhaps, the most obvious representation of the way in which rapists are reduced to animals when driven by lust. The behaviour of the centaurs is, initially, more inappropriate than criminal. It is only when Eurytus sees the bride that he is overcome with lust and completely breaks social

¹⁰⁷ Curran, “Rape and Rape Victims,” 278.

¹⁰⁸ Ovid, *Met.* I vv.694-695.

¹⁰⁹ Ovid, *Met.* III vv.178-180.

¹¹⁰ Ovid, *Met.* IV vv.302-315.

¹¹¹ Ovid, *Met.* XII vv.219-220.

¹¹² “Eurytus, wildest of the wild centaurs, was inflamed as well by the sight of the maiden as with wine, and it was swayed by drunken passion redoubled by lust” (*saevorum saevissime Centaurorum, Euryte, quam vino pectus, tam virgine visa ardet, et ebrietas geminata libidine regnat*). Ovid, *Met.* XII vv.219-221

custom. The other centaurs imitate his behaviour, taking on an animalistic pack mentality. These centaurs are clearly driven by frantic lust as they simply take any woman they can find.¹¹³ The scene is said to look like the sacking of a town,¹¹⁴ reinforcing the previously discussed relationship between rape and war, and sexual intercourse and violence. The fact that the perpetrators in this latter instance are hybrid creatures, half man and half horse, further blurs the distinctions between man and animal in the context of rape.

Gods and non-human Perpetrators

In the *Metamorphoses* there are relatively few instances of rape being committed by human males. The clear majority of Ovid's perpetrators can be divided into three categories: gods, including those who have adopted an animal form, mythical creatures and 'other.' Of all the occurrences of rape throughout the text, gods are the perpetrators in approximately twenty five cases. There are an additional four cases in which the rapist is a mythical creature and a further three which feature a perpetrator with no definitive form, or 'other.' The act of rape committed by a human male occurs only five times throughout the entire narrative.¹¹⁵ The role of the gods in this narrative is consistently that of an individual who is above the laws of men and faces no punishment for his crimes against mortals. The gods repeatedly transform into animals in order to deceive their intended victims. The presence of mythical creatures, such as centaurs and satyrs, reiterates the brutality of rape by depicting these perpetrators as uncivilised savages. In the cases of Alpheus and Boreas, defined as water and wind by Ovid, the perpetrators do not take on the form of a human or an animal but are still able to overpower their victims because of their divine status.

In a discussion about the role of the gods in the *Metamorphoses*, Brooks Otis states that "their passions have free reign and lead to no serious consequences, except to mortals, often innocently involved with them [...]" and Ovid does not disguise the injustice of such a

¹¹³ "Eurytus caught up Hippodame, and others, each took one for himself according as he fancied or as he could" (*Eurytus Hippodamen, alii, quam quisque probabant aut poterant, rapiunt*). Ovid, *Met* XII vv.224-225.

¹¹⁴ Ovid, *Met.* XII vv.224-225.

¹¹⁵ Pyreneus, Tereus, Peleus, Aesacus and Ajax (see Appendix One).

system.”¹¹⁶ These gods, and the manner in which they act abusively without accountability, is a distortion of the patriarchal system. Jupiter is the only god who demonstrates any consideration of the consequences of his actions. He is, at best, wary of his wife reprimanding him for his crimes. Juno, however, is unable to challenge him and the fact that she diverts punishment onto his victims will be discussed in chapter five. Amy Richlin recognises the role of the gods in the narrative, and the way in which Ovid is able to expose the unfairness of the relationship between the mortals and their gods. Richlin points out that in many instances the gods are either peculiarly spiteful or peculiarly deaf.¹¹⁷ The spiteful nature of the gods can be seen in many stories, particularly in the mistreatment of Arachne by Minerva. The victims, or would be victims, of rape often cry out to the gods for help but to no avail. Europa, carried away by Jupiter, and Philomela, brutalised by Tereus, are two particularly emotive examples of the unheard cries motif. It is significant that neither Medusa nor Cassandra are safe in the shrine of Minerva; one is raped inside the shrine itself and the other is forcibly removed before being raped.¹¹⁸ Not only are the gods regularly shown as spiteful and oblivious to the needs and wishes of mortals, but they also commit rape and “they allow and even stimulate the most terrible changes in human beings.”¹¹⁹ Richlin surmises that the *Metamorphoses* “rejects the belief in divine wisdom without putting anything in its place, and reveals evil and vulgarity where wisdom was thought to be.”¹²⁰ In showing the corrupt behaviour of the gods, Ovid prompts serious questioning about the natural order of the universe, and patriarchy along with it.

The mythical creatures who perpetrate rape in the *Metamorphoses* are not governed by the laws of men, and the way they commit the crime is savage and animalistic. The centaur Nessus is introduced in the ninth book as savage (*ferox*),¹²¹ and his behaviour sets the

¹¹⁶ B. Otis, “Ovid and the Augustans,” *Transactions and Proceedings of the American Philological Association* 69 (1938) 222.

¹¹⁷ A. Richlin, *The Garden of Priapus: Sexuality and Aggression in Roman Humour* (New Haven: Yale University Press, 1983) 163.

¹¹⁸ In book four (vv.798-799) Ovid recalls the rape of Medusa: “’Tis said that in Minerva’s temple Neptune, lord of the Ocean, ravished her” (*hanc pelagi rector templo vitiasse Minervae dicitur*). The rape of Cassandra is referred to in book fourteen (vv.468-469): “and after the Narycian hero from a virgin goddess for a violated virgin had brought on us all the punishment which he alone deserved” (*Naryciusque heros, a virgine virgine rapta, quam meruit poenam solus, digessit in omens*).

¹¹⁹ Richlin, *The Garden of Priapus*, 163.

¹²⁰ Richlin, *The Garden of Priapus*, 163.

¹²¹ Ovid, *Met.* IX vv.101.

precedent for the subsequent centaurs in the narrative when he attempts to rape Deianira within sight of her husband. The barbarity and animalism of Nessus is underscored by Hercules' condemnation of the centaur as *violente*,¹²² as well as the reference to his horse form.¹²³ The battle between the Lapiths and the centaurs had a distinguished tradition in ancient literature, symbolizing "the struggle of civilisation against barbarism."¹²⁴ Ovid is therefore able to construct a feasible and convincing characterisation of the centaurs in his recollection. Their barbaric nature is exaggerated by their indiscriminate seizure of the women at the wedding of Pirithous as well as by their crude manner of fighting against the Lapiths. In Ovid's version, the Centaurs surrender their weapons before the wedding commences. In the ensuing battle, the Centaurs use a variety of makeshift weapons including kitchen utensils, an altar and flaming torches.¹²⁵ The substitution of proper weaponry, specifically swords or spears that would be used in battles between men, for fists and crude objects further dehumanises these perpetrators. Their animality remains in the forefront of the narrative with repeated references to the centaur's hybrid forms. In the progression of the battle, Theseus mounts the Centaur Bienor, "who never before had carried any but himself; and, pressing his knees into the centaur's sides and with his left hand clutching his flowing locks, he crushed face and mouth, screaming out threatenings, and hard temples with his knotty club" (*haut solito quemquam portare nisi ipsum, opposuitque genu costis prensamque sinistra caesariem retinens vultum minitantiisque ora robore nodoso praeduraque tempora fregit*).¹²⁶ Later, Ovid states that Demoleon "reared up against his foe and beat the hero down with his hoofs" (*hostem erigitur pedibusque virum proculcat equinis*)¹²⁷ before Peleus "thrust the centaur through the shoulder, with one blow piercing his two breasts" (*praetentaque sustinet arma perque armos uno duo pectora perforat ictu*).¹²⁸ The narrative also highlights the equine features of Cyllarus, Phaeocomes,

¹²² "Where is your vain confidence in your fleetness carrying you, you ravisher?" (*vana pedum, violente, rapit?*) Ovid, *Met.* IX vv.121.

¹²³ "You shall not escape, however much you trust in your horse's fleetness" (*haud tamen effugies, quamvis ope fidis equina*). Ovid, *Met.* IX vv.125.

¹²⁴ Galinsky, *Ovid's Metamorphoses*, 26.

¹²⁵ Ovid provides an extensive and detailed list of items that are used by the Centaurs to kill the Lapiths, including their fists, an antique wine bowl, goblets, a table leg, a sacrificial altar, flaming torches, and a large floor slab (Ovid, *Met.* XII vv.232-285).

¹²⁶ Ovid, *Met.* XII vv.346-349.

¹²⁷ Ovid, *Met.* XII vv.373-374.

¹²⁸ Ovid, *Met.* XII vv.376-377.

and Latreus.¹²⁹ In the *Metamorphoses* there is a notable presence of Satyrs, who are traditionally depicted as comically over endowed with the features of a goat. In the first book, Ovid introduces Pan, the first criminal satyr of the poem. The scene deviates from the comical norm, and the description of the satyr's pursuit of the nymph Syrinx creates a sinister atmosphere. Satyrs, like centaurs, are outside the laws of men and are ruled only by their most base instincts, particularly lust. These creatures are not encumbered by social expectations and their actions go unpunished. Their presence in the text reinforces the theme of patriarchal deviance.

There is several other masculinised, non-human entities throughout the text that are also able to satiate their sexual needs unhindered. The natural elements, particularly wind and water, feature prominently in rape narratives. The crime usually occurs in a natural setting, often in the woods or near a body of water. The placement of the crime within the natural sphere reiterates the baseness of rape, as discussed by Hugh Parry:

“rape is violence of an elemental kind, and defloration in this context is an elemental act with potentially violent repercussions, a mystery akin to the ferocity of nature herself. Raw sexual passion is most appositely indulged against a background of virginal wilderness, the harsh untrodden terrain where elemental human appetency and crude nature are in closest conjunction.”¹³⁰

¹²⁹ “But your beauty, Cyllarus, did not save you in that fight [...] His equine part, too, was without blemish, no way less perfect than his human part. Give him but neck and head, and he will be worthy of Castor's use: so shaped for the seat his back, so bold stood out the muscles on his deep chest.” (*Nec te pugnantem tua, Cyllare, forma redemit [...] nec equi mendosa sub illo deteriore viro facies; da colla caputque, Castore dignus erit: sic tergum sessile, sic sunt pectora celsa toris.*) Ovid, *Met.* XII vv.393-402. “Still there stands clear before my eyes one who had with knotted thongs bound together six lion-hides, Phaeocomes, thus protecting both man and horse.” (*Ante oculos stat et ille meos, qui sena leonum vinxerat inter se conexis vellera nodis, Phaeocomes, hominemque simul protectus equumque*). Ovid, *Met.* XII vv.429-431. “As he thus boasted, Caeneus, hurling his spear, plowed up the centaur's side stretched out in the act of running, just where man and horse were joined” (*iactanti talia Caeneus extantum cursu missa latus eruit hasta, qua vir equo commissus erat*). Ovid, *Met.* XII vv.476-478.

¹³⁰ H. Parry, “Ovid's *Metamorphoses*: Violence in a Pastoral Landscape,” *Transactions and Proceedings of the American Philological Association* 95 (1964) 277-8.

The natural elements are actually able to interfere in mortal matters, which is evident in the cases where they act upon their own sexual license, but routinely choose not to. In the cases of Callisto, Proserpina and Caenis, who are all raped in a natural setting, the personified elements do nothing to intervene. In other cases, there is the suggestion of complicity, particularly in the case of Europa, who is afraid of the surging waves that threaten to touch her.¹³¹ In the case of Philomela, she is imprisoned inside the forest which conceals her and stifles her screams. This sense of complicity in these rape narratives is heightened in the assault upon Thetis, whose assailant is aided by the river gods:

tertia forma fuit maculosae tigridis: illa
 territus Aeacides a corpore bracchia solvit.
 inde deos pelagi vino super aequora fuso
 et pecoris fibris et fumo turis adorat,
 donec Carpathius medio de gurgite vates
 'Aeacide,' dixit, 'thalamis potiere petitis,
 tu modo, cum rigido sopita quiescet in antro,
 ignaram laqueis vincloque innecte tenaci.
 nec te decipiat centum mentita figuras,
 sed preme, quicquid erit, dum, quod fuit ante,
 reformet.'¹³²

Then did he
 pray unto the gods of the sea with wine poured out
 upon the water, with entrails of sheep, and with
 the smoke of incense; until the Carpathian seer
 from his deep pools rose and said to him: 'O son of
 Aeacus, thou shalt yet gain the bride thou dest

¹³¹ "The maid seems to be looking back upon the land she has left, calling on her companions, and, fearful of the touch of the leaping waves, to be drawing back her timid feet" (*ipsa videbatur terras spectare relictas et comites clamare suas tactumque vereri adsilientis aquae timidasque reducere plantas*). Ovid, *Met.* VI vv.105-107.

¹³² Ovid, *Met.* XI vv.245-254

desire. Only do thou, when she lies within the
rocky cave, deep sunk in sleep, bind her in her un-
consciousness with snares and close-clinging thongs.
And though she takes a hundred lying forms, let her
not escape thee, but hold her close, whatever she
may be, until she takes again the form she had at
first.'

The nymph Salmacis is likewise aided in her pursuit of Hermaphroditus. She is unable to physically overpower him, so she implores the gods to unite the two together. Her wish is granted and the two bodies are merged into one.¹³³ The shift from compliance to participation first occurs in the fifth book, where Arethusa is pursued by Alpheus, who is defined as either a river god or the river itself, the modern Alfeios River, depending on tradition. Arethusa is swimming naked when Alpheus speaks to her, prompting her to flee. In the ensuing chase Alpheus relentlessly pursues Arethusa, interchanging between human and water form. The scene is concluded with Arethusa's fortunate escape; it would appear that Alpheus' actions are not punished. In the sixth book, Boreas, the god of the north wind, acts with impunity when he rapes Orithyia by sweeping her up in his wings.¹³⁴ Both Alpheus and Boreas exploit their non-human form to perpetrate rape, and neither are chastised for doing so because although they can partake in human affairs they do not strictly belong in that realm, and are not governed by its rules and social decorum. In these scenarios Ovid is able to illustrate the complex issues surrounding power and accountability, and the problems that arise when this power goes unchecked.

¹³³ "The son of Atlas resists as best he may and denies the nymph the joy she craves; but she holds on, and clings as if grown fast to him. 'Strive as you may, wicked boy,' she cries, 'still shall you not escape me. Grant me this, ye gods, and may no day ever come that shall separate him from me or me from him.' The gods heard her prayer. For their two bodies, joined together as they were, were merged in one, with one face and form for both" (*perstat Atlantiades sperataque gaudia nymphae denegat; illa premit commissaque corpore toto sicut inhaerebat, 'pugnes licet, inprobe,' dixit, 'non tamen effugies. ita, di, iubeatis, et istum nulla dies a me nec me deducat ab isto.' vota suos habuere deos; nam mixta duorum corpora iunguntur, faciesque inducitur illis una*). Ovid, *Met.* IV vv.368-375.

¹³⁴ "And trailing along his dusty mantle over the mountain-tops, he swept the land; and wrapped in darkness, the lover embraced with his tawny wings his Orithyia, who was trembling sore with fear" (*adflata est tellus latumque perhorruit aequor, pulvereamque trahens per summa cacumina pallam verrit humum pavidamque metu caligine tectus Orithyian amans fulvis amplectitur alis*). Ovid, *Met.* VI vv.704-707.

The Characteristics of Ovid's Victims

The victims of these rapes are characterised by their beauty as well as their unquestionable innocence. Most Ovid's victims are females, who appear as the ideal woman, or in some cases nymph. They are usually engaging in some kind of activity which would be seen as appropriate to their roles as mothers, wives or nymphs. It is clear that they do nothing to provoke the attack. Their innocence and purity is, if not directly stated, alluded to with the repetition of imagery associated with purity, such as the colour white. The victims are always inferior to their attacker, physically and mentally, and have little or no chance of escaping the assault.¹³⁵ As Kurt Weis and Sandra Borges concisely surmise, "the more the encounter is seen as a contest between equal contenders, the greater is the stigma for the loser or victim; the greater the equality between victim and offender, the greater the victim's responsibility for the outcome."¹³⁶ Therefore, their inferiority is a vital part of cementing their innocence and alleviating them of blame. The attack itself is typically described in a way which evokes a great deal of sympathy from the reader. Their determination to escape illustrates their desperate wish to keep their dignity, even if it means losing their humanity.

The story of Daphne and Apollo in the first book begins with the clear definition of Daphne and virtuous and humble. She flees from the very thought of a lover and she also enjoys hunting, aligning her with the virgin goddess Diana.¹³⁷ The deliberate mention of her fillet (*vitta*)¹³⁸ indicates that she is modest, choosing not to attract attention to herself with adornment.¹³⁹ As Elaine Fantham points out, women's headbands, or *vittae*, were "symbolic

¹³⁵ "Girls have always been taught to be passive rather than assertive and that training, along with their relatively lesser size and weight, makes women physically vulnerable to rape. Although Ovid creates some notably forceful female characters elsewhere in the *Metamorphoses*, his rape stories exhibit women's weakness." Curran, "Rape and Rape Victims," 275.

¹³⁶ K. Weis and S.S. Borges, "Victimology and Rape: The Case of the Legitimate Victim," *Issues in Criminology* 8 (1973) 77.

¹³⁷ "Straightaway he burned with love; but she fled the very name of love, rejoicing in the deep fastness of the woods, and in the spoils of beasts which she snared, vying with the virgin Phoebe" (*protinus alter amat, fugit altera nomen amantis silvarum latebris captivarumque ferarum exuviis gaudens innuptaeque aemula Phoebes*). Ovid, *Met.* I vv.474-476.

¹³⁸ "A single fillet bound her locks all unarranged" (*vitta coercebat positos sine lege capillos*). Ovid, *Met.* I vv.477.

¹³⁹ According to Kelly Olson, there was a general dislike for adornment in Rome as "cosmetic trickery was often linked to unchastity: fashion was linked to sexual falsehood." (Olson, 2008: 80)

of respectable girls and wives.”¹⁴⁰ Ovid has clearly indicated that Daphne is in no way responsible for attracting the attention of Apollo. Daphne epitomises the ideal daughter, begging her father to let her remain a virgin forever.¹⁴¹ This is significant as remaining chaste would safeguard the honour of both herself and her father.¹⁴² As Apollo approaches her, he calls out to her, and “he would have said more words but the maiden pursued her frightened way and left him with his words unfinished” (*plura locuturum timido Peneia cursu fugit cumque ipso verba imperfecta reliquit*).¹⁴³ Apollo compares her flight to that of a dove (*columbae*),¹⁴⁴ a significant reference to the colour white, typically associated with purity.¹⁴⁵ Next, Ovid describes in chilling detail the way that he is close enough to touch her, and his breath ruffles her hair.¹⁴⁶ The assault seems inevitable; the mortal girl is no match for the god. Her pitiable plight finally ends when, having paid the price for her humanity, she is transformed into a laurel tree.

Callisto is undoubtedly another of Ovid’s archetypal female victims and mirrors many of the characteristics displayed by Daphne. Her identity as a virgin is established before she is even named or identified as a nymph, indicating that this is one of her most important attributes.¹⁴⁷ As in the case of Daphne, her humble dress is emphasised – Callisto did not

¹⁴⁰ E. Fantham, “Covering the Head at Rome: Ritual and Gender,” in *Roman Dress and the Fabrics of Roman Culture*, Edmondson, J., Keith, A., eds. (Canada: University of Toronto Press, 2008) 162.

¹⁴¹ “But she, hating the wedding torch as if it were a thing of evil, would blush rosy red over her fair face, and clinging around her father’s neck with coaxing arms, would say: ‘O father, dearest, grant me to enjoy perpetual virginity. Her father has already granted this to Diana’” (*illa velut crimen taedas exosa iugales pulchra verecundo suffuderat ora rubore inque patris blandis haerens cervice lacertis ‘da mihi perpetua, genitor carissime,’ dixit ‘virginitate frui! dedit hoc pater ante Dianae’*). Ovid, *Met.* I vv.483-487.

¹⁴² “feminine honour defines not only a woman’s social personality but also the honour of the group she represents, the integrity and solidarity of the family are threatened or even destroyed when a female member compromises her honour.” (T. McGinn, *Prostitution, Sexuality and the Law*, 11)

¹⁴³ Ovid, *Met.* I. vv.525-526.

¹⁴⁴ “So do doves on fluttering wing flee from the eagle” (*sic aquilam penna fugiunt trepidante columbae*). Ovid, *Met.* I vv.506.

¹⁴⁵ The colour white was worn by priestesses as well as new brides to demonstrate their purity. Mary Beard states that Vestal virgins wore white veils, indicating the “special sacred status of the woman” (Beard: 1980, 15) and Emily Davis asserts that “The Roman bride wore white... Her dress was simple, just a long tunic made of white wool, and the dressmaking was no great job.” (Davis: 1939, 346) In his discussion of cleanliness in Rome, Mark Bradley explores the idea of “whiteness as an expression of stainlessness.” (Bradley: 2002, 29)

¹⁴⁶ “But he ran the more swiftly, borne on the wings of love, gave her no time to rest, hung over her fleeing shoulders and breathed on the hair that streamed over her neck” (*qui tamen insequitur pennis adiutus Amoris, ocior est requiemque negat tergoque fugacis inminet et crinem sparsum cervicibus adflat*). Ovid, *Met.* I vv.540-542.

¹⁴⁷ “And as he came and went upon his tasks he chanced to see a certain Arcadian nymph, and straightaway the fire he caught grew hot to his very marrow” (*dum redit itque frequens, in virgine Nonacrina haesit, et accepti caluere sub ossibus ignes*). Ovid, *Met.* II vv.409-411.

“arrange her hair in studied elegance. A simple brooch fastened her gown and a white fillet held her loose-flowing hair” (*positu variare comas; ubi fibula vestem, vitta coercuerat neglectos alba capillos*).¹⁴⁸ Within this description lies another reference to the colour white, as an indicator of her virtue. Callisto’s virginity is reiterated by her arrival into “the forest that all years had left unfelled” (*nemus quod nulla ceciderat aetas*).¹⁴⁹ Hugh Parry remarks on the importance of such symbolic locations of violence in the *Metamorphoses*, stating: “the scene where violence or death is to ensue is itself virginal, so that the setting itself portends and refigures the deed.”¹⁵⁰ It is here that she is approached by Jupiter, who has disguised himself as Diana. Callisto promptly rises from her seated position and praises the goddess. Her apparent piety is in line with the idealised nymphs which have already been introduced into the narrative. The nymph is acquitted of any blame as it is clear that she cannot contend with the god’s cunning deception. She quickly develops into a pitiable figure, which is furthered by the way in which Jupiter grips her tightly, precipitating the violent attack that will ensue. The physical subordination of the victim is made clear – “she fought back with all her girlish might [...] but whom could a girl overcome, or who could prevail against Jove?” (*illa quidem contra, quantum modo femina posset [...] illa quidem pugnat, sed quem superare puella, quisve lovem poterat?*)¹⁵¹ Although determined to maintain her virginity, Callisto could not fend off the king of the gods and “Jupiter won the day, and went back to the sky” (*superum petit aethera victor Iuppiter*).¹⁵² The use of the word *victor* to describe Jupiter is another allusion to military matters as the definition of the term can be either conqueror or victor.¹⁵³ Jupiter’s power, and his abuse of it, is again emphasised whilst his victim is objectified.

Leucothoe is introduced in the fourth book as a *virgine* who has become the Sun-god’s object of desire.¹⁵⁴ Her beauty is emphasised when she is compared to various other women, none of whom interest the Sun-god. Furthermore, Ovid adds that although her

¹⁴⁸ Ovid, *Met.* II vv.412-414.

¹⁴⁹ Ovid, *Met.* II vv.418.

¹⁵⁰ Parry, “Ovid’s *Metamorphoses*: Violence in a Pastoral Landscape,” 276.

¹⁵¹ Ovid, *Met.* II vv.434-437.

¹⁵² Ovid, *Met.* II vv.437.

¹⁵³ The definition of *victor* is “conqueror, victor, winner” (Wade and Kidd, *Collins Latin Dictionary and Grammar*, 232).

¹⁵⁴ “[...]and on one maiden dost thou fix those eyes which belong to the whole world” (*et virgine figis in una, quos mundo debes, oculos*). Ovid, *Met.* IV vv.196-197.

mother had been fairest of them all, “after the daughter came into womanhood, as the mother surpassed all in loveliness, so did the daughter surpass her” (*postquam filia crevit, quam mater cunctas, tam matrem filia vicit*).¹⁵⁵ Leucothoe appears to be a proper Roman woman and is socially identified as belonging to the highest rank of society.¹⁵⁶ Accordingly, she is portrayed while being “surrounded by her twelve maidens, spinning fine wool with whirling spindle” (*inter bis sex Leucothoen famulas ad lumina cernit levia versato ducentem stamina fuso*).¹⁵⁷ The deceptive Sun-god then transforms himself into her mother and ushers out all of Leucothoe’s attendants. It is stated that there is no longer anyone to act as a witness, *teste*, to the crime that is about to occur.¹⁵⁸ Leucothoe is relieved of any blame as she, like Callisto, is no match for the god’s deceit. At the revelation of the god’s identity “the nymph is filled with fear; distaff and spindle fall unheeded from her limp fingers” (*pavet illa, metuque et colus et fusus digitis cecidere remissis*).¹⁵⁹ The detailed description of her reaction emphasises her terror and makes her a very pitiable figure. In a now familiar unfolding of events, Leucothoe cannot defeat her attacker and, despite her protests, she suffers his violence (*posita vim passa*).¹⁶⁰

The story of Salmacis and Hermaphroditus displays not only the archetypal perpetrator, but it also echoes the image of the victim which has now become standard. The boy is established as attractive before he is formally identified as Hermaphroditus.¹⁶¹ This indicates that he will soon become a victim as it has become apparent that beauty is dangerous and is often a precursor for attack. His purity is mirrored by the scene in which the crime will unfold, “a pool of water crystal clear to the very bottom. No marshy reeds grew there, no unfruitful swamp-grass, nor spiky rushes; it is clear water” (*stagnum lucentis ad imum usque*

¹⁵⁵ Ovid, *Met.* IV vv.210-211.

¹⁵⁶ “Her father, Orchamus, ruled over the cities of Persia, himself the seventh in line from ancient Belus” (*rexit Achaemenias urbes pater Orchamus isque septimus a prisco numeratur origine Belo*). Ovid, *Met.* IV vv.212-213.

¹⁵⁷ Ovid, *Met.* IV vv.219-221.

¹⁵⁸ “Then having kissed her, just as the mother would have kissed her dear daughter, he says: ‘Mine is a private matter. Retire, ye slaves, and let not a mother want the right to a private speech. The slaves obey; and now the god, when the last witness has left the room, declares: ‘Lo, I am he who measures out the year [...]’ (*ergo ubi ceu mater carae dedit oscula natae, ‘res’ ait ‘arcana est: famulae, discedite neve eripite arbitrium matri secreta loquendi.’ paruerant, thalamoque deus sine teste relicto ‘ille ego sum’ dixit, ‘qui longum metior annum’*). Ovid, *Met.* IV vv.222-226.

¹⁵⁹ Ovid, *Met.* IV vv.228-230.

¹⁶⁰ Ovid, *Met.* IV vv.233.

¹⁶¹ “In his fair face mother and father could be clearly seen” (*cuius erat facies, in qua materque paterque cognosci possent*). Ovid, *Met.* IV vv.290-291.

solum lymphae; non illic canna palustris nec steriles ulvae nec acuta cuspidi iunci; perspicuus liquor est).¹⁶² The intent of the perpetrator, Salmacis, is made clear - for as soon as she sees him she wants to possess him – “*optavit habere*”.¹⁶³ Ovid states that as he blushes his white cheeks turn red like “painted ivory” (*ebori tincto*).¹⁶⁴ This is reminiscent of Lavinia’s maidenly blush in the *Aeneid*, which marks her sexual inexperience.¹⁶⁵ It also precipitates his imminent downfall as it recalls Menelaus’ fateful wound in the *Iliad*.¹⁶⁶ Hermaphroditus believes he is alone when he swims nude in the pool, where he is again described in terms associated with purity as he “flashes with gleaming body through the transparent flood, as if one should encase ivory figures or white lilies in translucent glass” (*in liquidis translucet aquis, ut eburnea si quis signa tegat claro vel candida lilia vitro*).¹⁶⁷ His palpable innocence absolves him from any blame for what is about to occur. Salmacis begins her assault, and, characteristically determined to preserve his honour, “the son of Atlas resists as best he may and denies the nymph the joy she craves” (*perstat Atlantiades sperataque gaudia nymphae denegat*).¹⁶⁸

The Rape of Philomela

The notorious rape of Philomela in the sixth book of the *Metamorphoses*, deemed to be the most confronting of all the surviving mythical stories of rape,”¹⁶⁹ requires a more

¹⁶² Ovid, *Met.* IV vv.297-299.

¹⁶³ Ovid, *Met.* IV vv.316.

¹⁶⁴ Ovid, *Met.* IV vv.331-333.

¹⁶⁵ The mention of his blush shows his vulnerability, though he is a male, to sexual obsession. It is reminiscent of the archetypal maidenly blush that appears in literature. In Virgil’s *Aeneid*, Lavinia’s blush sexually arouses Turnus - “*cui plurimus ignem subiecit rubor et calefacta per ora cucurrit. Indum sanguineo veluti violaverit ostro si quis ebur, aut mixta rubent ubi lilia multa alba rosa, talis virgo dabat ore colores. illum turbat amor figitque in virgine vultus; ardet in arma magis ...*” (a deep blush kindled its fire, and mantled her glowing face. As when someone stains Indian ivory with crimson dye, or white lilies blush when mingled with many a rose – such hues her maiden features showed. Love throws Turnus into turmoil, and he fastens his gaze upon the maid; then, fired yet more for the fray...). Publius Virgilius Maro, *Aeneid*, vol. 2. ed. and trans. by H. Rushton Fairclough (Cambridge: Harvard University Press, 2000) XII.65-71. For a more comprehensive discussion of symbolism associated with blushing, ivory, and lilies in an ancient context see Dyson, 2000: 281-288, and Lyne, 1983: 55-64.

¹⁶⁶ The mention of ivory acts as a precursor to his heroic ‘death’ at the hands of Salmacis. It recalls the description of Menelaus wound in the *Iliad*, where the same simile is employed to describe the blood flowing from the wound – “ὥς δ’ ὅτε τις τ’ ἐλέφαντα γυνή φοίνικι μίηνη Μηονίς ἢ Κάρια” (As when a woman stains ivory with scarlet, some woman of Maeonia or Caria). Homer, *Iliad*, vol. 1. ed. and trans. by A.T. Murray (Cambridge: Harvard University Press, 1924). IV.141-142.

¹⁶⁷ Ovid, *Met.* IV vv.354-355.

¹⁶⁸ Ovid, *Met.* IV vv.367.

¹⁶⁹ Johnson and Ryan, *Sexuality in Greek and Roman Society*, 138.

comprehensive discussion that the other accounts of rape in this narrative. The scene features an unusually lengthy description of the rape, as well as intricate details of her suffering, while embodying many of the ideas discussed so far. Ovid's graphic portrayal of the rape itself as well as Philomela's subsequent mutilation creates "an unsettling yet insightful commentary on the unleashing of impulses once the veneer of civilisation is discarded."¹⁷⁰ Ovid introduces the perpetrator as a man who is not only wealthy but is also descendant from Mars, and this power places him in a position of supremacy over Philomela.¹⁷¹ The narrative begins with a characteristically patriarchal marriage, undertaken by two men to solidify their alliance, in which Pandion offers his daughter, Procne, to Tereus. There is no transcription of her feelings about the betrothal, however she duly marries Tereus and produces a male heir, which reinforces the ideal wife model. As his new wife's bequest, Tereus asks Pandion for permission to bring Procne's sister to visit her. His behaviour appears normal until he sees the sister, Philomela, for the first time. At this point the likelihood of her victimisation increases with the emphasis on her beauty as well as Ovid's description of Tereus' lustful nature and proneness to sexual indulgence due to his Thracian origins. He embodies the archetypal perpetrator with his lust, a base desire that reveals his animalism, as well as his status as a foreigner. This indicates that not only is he abnormal but also suggests that he will subvert Roman ideals. This early distinction of his character anticipates his divergence from acceptable behaviour by means of rape.

Tereus, "inflamed" (*exarsit*)¹⁷² with lust, quickly decides on a violent course of action, and he asserts that "there was nothing he would not do or dare, smitten by this mad passion" (*nihil est, quod non effreno captus amore ausit*)¹⁷³ to have Philomela. Tereus, like the other perpetrators, employs cunning deception as he begs Pandion to allow Philomela to come with him, claiming that his insistence is on behalf of his wife. He poses as a model husband, and even bursts into tears. His deceit is clear to the reader; however, Philomela is, along with her father, completely naïve, and this makes her all the more pitiable. She cannot

¹⁷⁰ Johnson and Ryan, *Sexuality in Greek and Roman Society*, 138.

¹⁷¹ Furthermore, according to Weis and Borges the victim is even more disadvantaged when the offender is known to her. This is because she is more likely to experience initial denial of what is about to occur and, even after her acceptance of the situation, her response to his behaviour is often ineffective and inappropriate (Weis and Borges, 1973: 83-84).

¹⁷² Ovid, *Met.* VI vv.455-456.

¹⁷³ Ovid, *Met.* VI vv.465-466.

mentally compete with Tereus and, unaware of his true intentions, she begs her father for permission to go. Philomela embraces her father, an action which underscores her childlike innocence while simultaneously arousing Tereus' sexual desires: "Tereus gazes at her, and as he looks feels her already in his arms" (*spectat eam Tereus praecontrectatque*).¹⁷⁴ Pandion agrees to let her go. He joins hands with Tereus, transferring both his trust and his power as *paterfamilias*, or father, to him. He has entrusted Tereus with the responsibility of exercising *pietas*, the subsequent violation of which becomes synonymous with Ovid's accounts of rape. As Tereus and Philomela leave, he cries out in joy as he knows he is triumphant.

Tereus is described as "barbarous" (*barbarus*)¹⁷⁵ and the fact that his animalistic urges have overcome his human rationality is emphasised by his comparison to an eagle chasing a hare.¹⁷⁶ Once they land in Thrace, his violent intent becomes clear as he drags Philomela to an isolated hut in the forest. Philomela, "pale and trembling and all fear" (*pallentem trepidamque et cuncta timentem*),¹⁷⁷ has now realised her fate. The fact that she has turned white not only reiterates her purity but also evokes a great deal of sympathy as clearly she is truly petrified. As she is brutally raped, she vainly calls "often on her father, often on her sister, but most of all upon the great gods" (*saepe parente, saepe sorore sua, magnis super omnia divis*).¹⁷⁸ The simultaneous actions of the two, his violent assault and her emotional pleas, highlights the characteristics of their respective genders.¹⁷⁹ After the assault, she is then compared to a lamb who has escaped the jaws of a wolf, or a dove who has escaped a hawk. The two creatures, both white, are aligned with innocence and purity. The comparison of Tereus with a wolf and an eagle mirrors his animalistic and predatory behaviour. The comparison of the two with predator and prey also displays his superiority over Philomela, who realistically had no chance to protect herself from him.

¹⁷⁴ Ovid, *Met.* VI vv.478-479.

¹⁷⁵ Ovid, *Met.* VI vv.515.

¹⁷⁶ "[...] as when the ravenous bird of Jove has dropped in his high eyrie some hare caught in his hooked talons" (*non aliter quam cum pedibus praedator obuncis deposuit nido leporem Iovis ales in alto*). Ovid, *Met.* VI vv.516-517.

¹⁷⁷ Ovid, *Met.* VI vv.522.

¹⁷⁸ Ovid, *Met.* VI vv.525-526.

¹⁷⁹ In Carol Clover's discussion of modern victimology, she analyses emotional expressions, and proposes that emotional expression is gendered – "angry displays of force may belong to the male, but crying, cowering, screaming, fainting, trembling, begging for mercy belong to the female. Abject terror, in short, is gendered feminine." (Clover, 1987: 82)

Philomela, having regained her senses, begins to tear out her hair and scratches at her arms “like one in mourning” (*lugenti similis*).¹⁸⁰ In the description of Philomela’s suffering, Ovid employs two similes which “say more about the psychological effect of Tereus brutality on Philomela than a direct, lurid description of the rape would have done.”¹⁸¹ Her words to Tereus after the assault are also revealing of her psyche. She expresses both her preference for death rather than being subjected to this sexual violation, as well as her inner struggle as she now identifies herself as her sister’s rival, however unwitting. Her only form of defence, albeit weak due to the general lack of sympathy for rape victims that will be discussed in the next chapter, is to threaten to tell everyone what has occurred. This angers Tereus, prompting him to hold her tongue in pincers and cut it out with his sword. Ovid grotesquely describes the way in which the tongue wriggled around on the floor, looking for the feet of its mistress:

radix micat ultima linguae,
 ipsa iacet terraeque tremens inmurmurat atrae,
 utque salire solet mutilatae cauda colubrae,
 palpitat et moriens dominae vestigia quaerit.¹⁸²

The mangled
 root quivers, while the severed tongue lies pal-
 pitating on the dark earth, faintly murmuring; and,
 as the severed tail of a mangled snake is wont to
 writhe, it twitches convulsively, and with its last
 dying movement it seeks its mistress’s feet.

Curran suggests that the mutilation itself acted as a further sexual stimulant for Tereus.¹⁸³ Garrett Jacobsen notes that Philomela has experienced the violence and physical bloodshed

¹⁸⁰ Ovid, *Met.* VI vv.532.

¹⁸¹ Galinsky, *Ovid’s Metamorphoses*, 131.

¹⁸² Ovid, *Met.* VI vv.557-560.

¹⁸³ Curran, “Rape and Rape Victims,” 268.

“which usually results when predator captures prey.”¹⁸⁴ Again, the image of the rapist as an animal is stressed. The relationship between sex and violence is highlighted as Tereus repeatedly rapes the mutilated Philomela: “the monarch is said to have worked his lustful will again and again upon the poor mangled form” (*fertur saepe sua lacerum repetisse libidine corpus*).¹⁸⁵ Tereus subsequently returns to his wife, again displaying his ability in deception by weeping and falsely reporting Philomela’s death. Procne immediately begins mourning for “her sister’s fate, not so to be mourned” (*non sic lugendae fata sororis*).¹⁸⁶ Philomela’s story, the conclusion of which will be discussed in more detail in the third chapter, highlights several key elements that make up Ovid’s overall representation of rape. The act is shown to be brutal and violent, evidenced by Philomela’s severed tongue. It is significant that Ovid describes the arrangement of Procne’s marriage by her father (VI vv.428) within fifty lines of her new husband’s assertion that he will rape Philomela (VI vv.464). Likewise, the transferral of Pandion’s *patria potestas* (VI vv.497) preludes the violation of his daughter (VI vv.525) by less than thirty lines. The entire scene, characterised by the abuse of masculine power, is therefore contextualised within the patriarchal system, and reveals the problems that are inherent within it.

The Male Gaze

The term ‘male gaze’ is summarised by E. Ann Kaplan as a process in which “men gaze at women, who become objects of the gaze; the spectator, in turn, is made to identify with this male gaze, and to objectify the women.”¹⁸⁷ The male gaze, considered as something that “seeks to silence female agency,”¹⁸⁸ is also discussed by Carol Clover who analyses the relationship between point of view and identification. Clover addresses the unlikelihood of a

¹⁸⁴ G.A. Jacobsen, “Apollo and Tereus: Parallel Motifs in Ovid’s ‘Metamorphoses,’” *The Classical Journal* 80 (1984) 49-50.

¹⁸⁵ Ovid, *Met.* VI vv.562.

¹⁸⁶ Ovid, *Met.* VI vv.570.

¹⁸⁷ E.A. Kaplan, *Women and Film: Both Sides of the Camera* (London: Methuen and Co., 1983) 15. Kaplan also theorises that the spectator is made to identify with this male gaze and objectify women. Carol Clover offers a compelling argument contrary to this, citing the appeal of a female hero in film to a largely male audience (Clover, 1987:78-79).

¹⁸⁸ K. Hansen, “Introduction to the Special Section: In Her Voice: Interrogating Gendered Notions of Gaze and Body,” *Japanese Language and Literature* 48 (2014) 77.

male spectator seeking another male to identify with in violent narratives, which offers some insight as to why the male gaze is used as a tool for audience manipulation.¹⁸⁹ David Raeburn notes that “Ovid unforgettably evokes the sensation of sexual obsession... and his ability to take us into the mind of aberrant compulsion is profoundly disturbing.”¹⁹⁰ The reason for this forced viewpoint, Garth Tissol argues, is because “Ovid wanted his readers to have a wrenching experience from his violations of decorum. He wanted the *Metamorphoses* to be disturbing, and regarded the violation of his reader’s sensibilities as a valuable experience for them.”¹⁹¹ The experience certainly is disturbing; in assuming the male viewpoint not only does the way in which the victim is so clearly over-sexualised become apparent, but it makes the male reader vulnerable as his *virtus*, a broad term that can be defined as his manliness and virtue,¹⁹² is threatened by his counterpart’s behaviour. This potential loss of *virtus* would be disastrous as the concept was central to Roman ideals of manliness. Myles McDonnell notes that “*virtus* characterizes the ideal behaviour of a man. In all accounts of ancient Roman values *virtus* holds a high place as a traditional quality that played a central part in war, politics and religion.”¹⁹³ The repetition of nudity, often the focus of the gaze, is noteworthy as, according to John Younger, outside of the Roman arena nudity was a mark of subservience and availability.¹⁹⁴

In the first book, the male gaze is established quickly in the story of Apollo and Daphne as “Phoebus loves Daphne at sight” (*Phoebus amat visaeque [...] Daphnes*).¹⁹⁵ Apollo’s focus, motivated by lust, pans slowly down her body. His imagination is sent into overdrive as he first looks at her hair, envisioning what it would look like if it were styled differently. His gaze then turns to her lips, fingers and hands. He notes that to have merely seen her lips

¹⁸⁹ Clover, *Her Body, Himself*, 206-207.

¹⁹⁰ D. Feeney, introduction to *Metamorphoses*, by Publius Ovidius Naso. ed. and trans. by D. Raeburn (London: Penguin Books, 2004) 30.

¹⁹¹ G. Tissol, *The Face of Nature: Wit, Narrative, and Cosmic Origins in Ovid’s Metamorphoses* (New Jersey: Princeton University Press, 1997) 24.

¹⁹² *Virtus* can be defined as manhood, full powers: strength, courage, ability, worth; valour, prowess, heroism; (moral) virtue; excellence, worth. (Wade and Kidd, *Collins Latin Dictionary and Grammar*, 233)

¹⁹³ M. McDonnell, *Roman Manliness: virtus and the Roman Republic* (New York: Cambridge University Press, 2005) 2.

¹⁹⁴ Younger, *Sex in the Ancient World*, 86.

¹⁹⁵ Ovid, *Met.* I vv.490.

does not satisfy him, alluding to their eminent physical encounter.¹⁹⁶ Apollo goes on to study her arms which were mostly bare, “and what is hid he deems still lovelier” (*si qua latent, meliora putat*).¹⁹⁷ His excitement is palpable and the reader sees his perversion up close as he focuses on specific parts of her that he finds arousing, rather than seeing her as an entire person. Even as she flees, Daphne cannot escape from his penetrating gaze – “even in her desertion seeming fair. The winds bared her limbs, the opposing breezes set her garments aflutter as she ran, and a light air flung her locks streaming behind her. Her beauty was enhanced by flight” (*tum quoque visa decens; nudabant corpora venti, obviaque adversas vibrabant flamina vestes, et levis impulsos retro dabat aura capillos, auctaque forma fuga est*).¹⁹⁸ It is clear that Apollo is blinded by lust. The way in which Daphne is sexualised, even in her clear terror, preludes the attempted rape which the reader is powerless to stop. Daphne is subsequently transformed into a laurel tree and within the description of this change the focus returns to the body which had excited Phoebus so much – “her soft sides were begirt with thin bark. Her hair was changed to leaves, her arms to branches” (*mollia cinguntur tenui praecordia libro, in frondem crines, in ramos bracchia crescunt*).¹⁹⁹ The male gaze does not disappear once the metamorphosis is complete, because her “gleaming beauty alone remained” (*remanet nitor unus in illa*)²⁰⁰ she is still an object of desire for the god. The rest of the scene unfolds within a perverted male perspective, as Apollo continues to seek sexual gratification.²⁰¹ The focus on the male gaze forces the reader to align with Apollo, whose actions towards Daphne disregard Roman ideals of *virtus* and instead can be defined as *audacia*.²⁰² In Apollo’s open defiance of these ideals, the reader’s own *virtus* is threatened.

¹⁹⁶ “he gazes upon her lips, which but to gaze on does not satisfy” (*videt oscula, quae non est vidisse satis*). Ovid, *Met.* I vv.499-500.

¹⁹⁷ Ovid, *Met.* I vv.502.

¹⁹⁸ Ovid, *Met.* I vv.527-530.

¹⁹⁹ Ovid, *Met.* I vv.549-550.

²⁰⁰ Ovid, *Met.* I vv.552.

²⁰¹ “But even now in this new form Apollo loved her; and placing his hand upon the trunk, he felt the heart still fluttering beneath the bark. He embraced the branches as if human limbs, and pressed his lips upon the wood. But even the wood shrank from his kisses” (*Hanc quoque Phoebus amat positaeque in stipite dextra sentit adhuc trepidare novo sub cortice pectus complexusque suis ramos ut membra lacertis oscula dat ligno; refugit tamen oscula lignum*). Ovid, *Met.* I vv.553-556.

²⁰² The term can be defined as bold, daring; rash, audacious, and proud. (Wade and Kidd, *Collins Latin Dictionary and Grammar*, 20) McDonnell addresses the complexity of the term, which he defines as ‘imprudent audacity.’ If used in a negative sense, the term can be regarded as the opposite to *virtus*. (McDonnell, 2005:59-60)

The idea of the male gaze is presented strongly in the story of Leucothoe and the Sun-god. It is explicitly demonstrated in the narrator's address to the Sun-god - "thou who shouldst behold all things, dost gaze on Leucothoe alone, and on one maiden dost thou fix those eyes which belong to the whole world" (*quique omnia cernere debes, Leucothoen spectas et virgine figis in una, quos mundo debes, oculos*).²⁰³ The extremity of his focus is clear in the fact that he cannot perform even the simplest of tasks because his gaze cannot shift away from Leucothoe - "Anon too early dost thou rise in the eastern sky, and anon too late dost thou sink beneath the waves, and through thy long lingering over her dost prolong the short wintry hours" (*modo surgis Eoo temperius caelo, modo serius incidis undis, spectandique mora brumalis porrigis horas*).²⁰⁴ Once the gaze is established it never shifts. This is reinforced by the statement that he ignores a multitude of other, available, women.²⁰⁵ In the next scene, the Sun-god approaches the girl in disguise and orders all her handmaidens to leave the room. Once he is alone with her, she is again subjected to an exclusively male gaze as he reveals his true identity. The Sun-god states "Lo, I am the one who measures out the year, who behold all things, by whom the earth beholds all things, by whom the earth beholds all things – the world's eye" (*'ille ego sum [...] qui longum metior annum, omnia qui video, per quem videt omnia tellus, mundi oculos: mihi, crede, places'*).²⁰⁶ Leucothoe flees, but she, like Daphne, is unable to escape from his gaze.

The story of Salmacis and Hermaphroditus in the fourth book is unique in regard to the idea of the male gaze. The victim of the scene, Hermaphroditus, is still sexualised however in this instance the gaze belongs to a female perpetrator, Salmacis. The problem of maintaining the male gaze in a story featuring a female perpetrator is solved firstly by determining that she does not adhere to gender expectations, and secondly by over-sexualising her form so that, at times, she herself is magnified under the male gaze. The characterisation of Salmacis is

²⁰³ Ovid, *Met.* IV vv.195-197.

²⁰⁴ Ovid, *Met.* IV vv.197-200.

²⁰⁵ "Thou delightest in her alone. Now neither Clymene seems fair to thee, nor the maid of Rhodes, nor Aeaean Circes' mother, though most beautiful, nor Clytie, who, although scorned by thee, still seeks thy love and even now bears its deep wounds in her heart. Leucothoe makes thee forgetful of them all" (*nec te Clymeneque Rhodosque nec tenet Aeaeae genetrix pulcherrima Circes quaeque tuos Clytie quamvis despecta petebat concubitus ipsosque illo grave vulnus habebat tempore: Leucothoe multarum oblivia fecit*). Ovid, *Met.* IV vv.204-208.

²⁰⁶ Ovid, *Met.* IV vv.226-228.

not assuredly female; her behaviour is contradictory to that of the typical naiad, as “she only of the naiads follows not in swift Diana’s train” (*solaque naiadum celeri non nota Dianae*).²⁰⁷ She is then shown as an object of sexual desire as Ovid details the way in which “at times she bathes her shapely limbs in her own pool; often combs her hair with a boxwood comb, often looks in the mirror-like waters to see what best becomes her. Now, wrapped in a transparent robe, she lies down to rest on the soft grass or the soft herbage” (*modo fonte suo formosos perluit artus, saepe Cytoriaci deducit pectine crines et, quid se deceat, spectatas consulit undas; nunc perlucenti circumdata corpus amictu mollibus aut foliis aut mollibus incubat herbis*).²⁰⁸ Her apparent vanity and lack of modesty further destabilises her femininity, allowing for the male gaze, while the description of her body and clothing begins a process of objectification, which continues at the end of her encounter with Hermaphroditus. Once she has made herself appear beautiful she addresses him, and the description of his blushing cheeks redirects the focus back onto the victim.²⁰⁹ Her tone is initially flattering but quickly becomes sexual in nature when she propositions him and tries to put her arms around his neck. Hermaphroditus rejects her advances and threatens to leave, so she feigns retreat. Hermaphroditus believes that he is alone, though the reader knows that Salmacis has secreted herself in the bushes.²¹⁰ He undresses to swim and “then did he truly attract her, and the nymph’s love kindled as she gazed at the naked form” (*tum vero placuit, nudaeque cupidine formae Salmacis exarsit*).²¹¹ The water is described as transparent, which emphasises his nudity and leaves the scene of the attack unobscured for the male gaze.²¹² The strong identification of the viewer with the perpetrator culminates with the erotic description of the two bodies wrestling against each other. In this instance, both perpetrator and victim come under the male gaze.

²⁰⁷ Ovid, *Met.* IV vv.304.

²⁰⁸ Ovid, *Met.* IV vv.310-313.

²⁰⁹ “But the boy blushed rosy red; for he knew not what love is. But still the blush became him well” (*pueri rubor ora notavit; nescit, enim, quid amor; sed et erubuisse decebat*). Ovid, *Met.* IV vv.329-330.

²¹⁰ Clover acknowledges the possibility that this particular viewpoint, in which the vision of both perpetrator and spectator are partially obscured by bushes or other objects in the foreground, is another means of forcing the spectator to identify with the perpetrator. (Clover, 1987: 79)

²¹¹ Ovid, *Met.* IV vv.346-347.

²¹² “‘I win, and he is mine!’ cries the naiad, and casting off all her garments dives also into the waters; she holds him fast though he strives against her, steals reluctant kisses, fondles him, touches his unwilling breast, clings to him on this side and on that” (*‘vicimus et meus est’ exclamat naias, et omni veste procul iacta mediis inmittitur undis, pugnantemque tenet, luctantiaque oscula carpit, subiectatque manus, invitaque pectora tangit, et nunc hac iuveni, nunc circumfunditur illac*). Ovid, *Met.* IV vv.356-360.

The disturbing nature of the reader's transportation into the mind of the offender is perhaps most applicable to the story of Philomela and Tereus, whose entire thought process is duly narrated until it culminates in the terrible rape of his victim. Philomela's fate is determined as soon as she falls under the male gaze, for "the moment he saw the maiden Tereus was inflamed" (*secus exarsit conspecta virgine Tereus*)²¹³ with overwhelming lust. The reader is drawn further into his mind with the revelation of his inner monologue, in which his thoughts quickly devolve into violent intent – "his impulse was to corrupt her attendants care and her nurse's faithfulness, and even by rich gifts to tempt the girl herself, even at the cost of all the kingdom; to else to ravish her and defend his act by bloody war" (*impetus est illi comitum corrumpere curam nutricisque fidem nec non ingentibus ipsam sollicitare datis totumque inpendere regnum aut rapere et saevo raptam defendere bello*).²¹⁴ The reader is then forced to witness the scene through the eyes of the perpetrator as Philomela, like Daphne, is preondled by the gaze: "Tereus gazes at her, and as he looks feels her already in his arms; as he sees her kisses and her arms about her father's neck, all this goads him on, food and fuel for his passion" (*spectat eam Tereus praecontrectatque videndo osculaque et collo circumdata brachia cernens omnia pro stimulis facibusque ciboque furoris accipit*).²¹⁵ In this scene, the reader becomes a party to the mental violation of the victim. Philomela cannot escape the gaze of the reader even though she is physically separated from Tereus. Along with Tereus, the reader too is "recalling her look, her movement, her hands, he pictures at will what he has not yet seen, and feeds his own fires, his thoughts preventing sleep" (*repetens faciem motusque manusque qualia vult fingit quae nondum vidit et ignes ipse suos nutrit cura removente soporem*).²¹⁶ Whilst Tereus and Philomela are on his ship, the excessiveness of the gaze is made explicit when Ovid asserts that Tereus "never turns his eyes from her" (*nusquam lumen detorquet ab illa*).²¹⁷ The strong affirmation of the male perspective makes passive viewing difficult, and the spectator is forcibly involved in a rape that is prolonged and sadistic. The fact that Philomela cannot

²¹³ Ovid, *Met.* VI vv.455.

²¹⁴ Ovid, *Met.* VI vv.461-464.

²¹⁵ Ovid, *Met.* VI vv.478-481.

²¹⁶ Ovid, *Met.* VI vv.491-493.

²¹⁷ Ovid, *Met.* VI vv.515.

escape this gaze is epitomised by her continued objectification after the initial assault, evident in the repeated sexual assaults upon her.

Chapter Three: The Aftermath of Rape

The Non-Metamorphic Consequences

There are a number of instances throughout the narrative where the immediate result of the rape is not the metamorphosis of the victim, if a transformation occurs at all, but something more sinister. Leo Curran notes that Ovid “seems to regard failure, in its consequences for women, almost as seriously as success.”²¹⁸ In his poetry Ovid represents in detail the various consequences of both grand and petit rape, as well as attempted rape. The extended exploration of the victim’s post-rape experiences undermines the theory that his interest in rape is perverse as his rape narratives are not confined to the sexual element. One such consequence is a victim’s total loss of identity. Weis and Borges note that forced sexual intercourse can result in a change of identity and loss of ‘ideal self,’ and they assert that this is perhaps most applicable to victims who “held the symbolic values of virginity, monogamous relationships or sexual fidelity in high regard.”²¹⁹ The victim, whose identity is often interconnected with her associates, can subsequently become isolated once her identity is altered. This is a significant concept as being ostracised and becoming fundamentally different to other, normal, members of society is one of the key characteristics that defines Ovid’s perpetrators. It is therefore feasible to argue that one of the most dire consequences of rape is that the victim inadvertently becomes more like the perpetrator. The silencing of the victim is another recurrent motif, which has a range of implications. In silencing the victims, the perpetrators deny them “the opportunity to engage in the one activity that is associated most specifically with humankind.”²²⁰ The victims are therefore powerless to communicate their ordeal and virtually isolated from the entire human race.

In surveying the representation of rape victims after their assault it becomes clear that one of the most common results of sexual violation in the *Metamorphoses* is the victim’s loss of

²¹⁸ Curran, “Rape and Rape Victims,” 265.

²¹⁹ Weis and Borges, “Victimology and Rape: The Case of the Legitimate Victim,” 100.

²²⁰ J. de Luce, “‘O for a Thousand Tongues to Sing’: A Footnote on Metamorphosis, Silence, and Power,” in *Woman’s Power, Man’s Game: Essays in Classical Antiquity in Honour of Joy K. King*, DeForest, M. eds., (Illinois: Bolchazy-Carducci, 1993) 317.

identity. Prior to Callisto's assault, her identity is quickly affirmed as "one of Phoebe's warriors" (*miles erat Phoebes*).²²¹ Her association with the goddess of hunting is emphasised by repeated reference to her weaponry, her bow and quiver (*arcum* and *pharetram*) and her spear (*iaculum*), as well as her placement in the forest.²²² In the aftermath of her rape, the victim "before any physical punishment, must undergo the anguish of rejection by Diana."²²³ The loss of her virginity fundamentally separates her from Diana who, as John Heath puts it - is "not just a virgin goddess, but a goddess of virginity."²²⁴ As such, the nymph who had once been favoured by Diana and had modelled herself on the goddess is now banished from the group at the revelation of her impurity, lest she pollute the others.²²⁵ Along with her virginity, Callisto loses all of her associations with Diana and her attendants. Philomela faces a similar identity crisis in the wake of her assault. She considers herself to be her sister's sexual rival, telling Tereus "I have become a concubine, my sister's rival" (*paelex ego facta sororis*).²²⁶ The term *paelex* is repeated later in the narrative as Philomela still identifies herself in this way.²²⁷ In the conclusion of her narrative, her violence and barbarous actions are similar to Tereus' earlier behaviour.²²⁸ After the two sisters have murdered Tereus' young son, Philomela throws the boy's severed head at Tereus in a scene that recalls her

²²¹ Ovid, *Met.* II vv.415.

²²² "And in this garb, now with a spear, and now a bow in her hand, was she arrayed as one of Phoebe's warriors. Nor was any nymph who roamed over the slopes of Maenalus in higher favour with the goddess than was she. But no favour is of long duration. The sun was high o'erhead, just beyond his zenith, when the nymph entered the forest that all years had left unfelled. Here she took her quiver from her shoulder, unstrung her tough bow, and lay down upon the grassy ground, with her head pillowed on her painted quiver" (*et modo leve manu iaculum, modo sumpserat arcum, miles erat Phoebes: nec Maenalon attigit ulla gratior hac Triviae; sed nulla potentia longa est. Ulterius medio spatium sol altus habebat, cum subit illa nemus, quod nulla ceciderat aetas; exiit hic umero pharetram lentosque retendit arcus inque solo, quod texerat herba, iacebat et pictam posita pharetram cervice premebat*). Ovid, *Met.* II vv.414-418.

²²³ Curran, "Rape and Rape Victims," 273.

²²⁴ J. Heath, "Diana's Understanding of Ovid's 'Metamorphoses,'" *The Classical Journal* 86 (1991) 234.

²²⁵ John Heath suggests that Callisto's penetrated state may have been conceived by Diana to be a threat to her own identity - "Dianna may not understand or have compassion for what has happened to Callisto, but she does understand that her ritual/sexual purity has been threatened. The virgin goddess is acutely aware of at least the *modus operandi* for sexual assaults on herself and is obviously concerned for her own protection." (Heath, 1991: 238)

²²⁶ Ovid, *Met.* VI vv.537.

²²⁷ "But Philomela could not lift her eyes to her sister, feeling herself to have wronged her" (*sed non attollere contra sustinet haec oculos paelex sibi visa sororis*). Ovid, *Met.* VI vv.605-606.

²²⁸ At the revelation of her sister's suffering, the vengeful Procne decides to murder her own son so that she can feed the boy to Tereus. The pleas of the innocent child, directed at Procne and reminiscent of Philomela's cries, are ignored by both women. In a scene that recalls the excessive violence of Philomela's ordeal, Procne attacks the boy with a knife and "this one stroke sufficed to slay the lad; but Philomela cut the throat also, and they cut up the body still warm and quivering with life" (*ense ferit Procne, lateri qua pectus adhaeret, nec vultum vertit. satis illi ad fata vel unum vulnus erat: iugulum ferro Philomela resolvit, vivaque adhuc animaeque aliquid retinentia membra dilaniant*). Ovid, *Met.* VI vv.641-645.

own bloody tongue writhing on the floor at her feet.²²⁹ Later in the narrative, Cephalus recounts the story of his happy life prior to his sexual encounter with the goddess Aurora. He had remained devoted to his wife, Procris, throughout his ordeal, which enraged Aurora. In the scene following the rape, he adopts a new persona, mentally and physically. He becomes convinced of his wife's infidelity and, motivated by jealousy and mistrust, transforms his appearance to test Procris' faithfulness. By his own admission he is, because of the rape, unrecognizable and discontent.²³⁰ The act of rape is shown to be life altering, particularly in relation to the victim's identity.

There are several instances in the narrative in which the rape that occurs inadvertently leads to the death of the victim. The women of these stories, having already suffered the ordeal of sexual assault, are further punished by being killed. This cruel injustice is seen in the fourth book, in the story of Leucothoe. Following the rape of the young woman by the Sun-god, Leucothoe's father becomes enraged and, despite his daughter's assertion that she had been taken against her will, "he, fierce and merciless, unheeding her prayers" (*ille ferox inmansuetusque precantem*)²³¹ buried her alive. Despite the Sun-god's attempts to free her she was "crushed beneath the heavy earth" (*enectum pondere terrae*).²³² In the same book, Ovid recalls Neptune's rape of Medusa in the shrine of Minerva. The blasphemy of the event causes the goddess to punish Medusa by "defilement of what was most beautiful in her, her hair."²³³ Medusa's hair is transformed into many snakes, which turn anyone who looks at them into stone. She is thus cast out from society, becoming the infamous monster who is later slaughtered by the hero Perseus. In an account similar to that of Leucothoe, Perimele is raped by Achelous. According to Ovid "her father, Hippodamas, was enraged with this, and he hurled his daughter to her death down from a high cliff into the deep" (*quod pater Hippodamas aegre tulit inque profundum propulit e scopulo periturae corpora natae*).²³⁴

²²⁹ "and then, as he calls again for his son, just as she was, with streaming hair, and all stained with her mad deed of blood, Philomela springs forward and hurls the gory head of Itys straight into his father's face" (*quaerenti iterumque vocanti, sicut erat sparsis furiali caede capillis, prosiluit Ityosque caput Philomela cruentum misit in ora patris*). Ovid, *Met.* VI vv.656-659.

²³⁰ Cephalus refers to himself as unrecognizable, *non cognoscendus* (VII vv.723), and not content, *non contentus* (VII vv.738) after he is raped.

²³¹ Ovid, *Met.* IV vv.237.

²³² Ovid, *Met.* IV vv.243.

²³³ Curran, "Rape and Rape Victims," 272.

²³⁴ Ovid, *Met.* VIII vv.593-594.

Although Perimele does not die, she certainly loses her humanity as she is transformed into an island. The later story of Hesperia reiterates the theme of the victim's death. Fleeing from the lustful Aesacus, the nymph is bitten and killed by a snake. Aesacus apologises, crying: "Oh, I repent me, I repent that I followed you!" (*'piget, piget esse secutum!'*).²³⁵ It is clear, however, in his following comments that he does not accept full accountability for his actions.²³⁶

The *Metamorphoses* contains also cases of impregnation resulting from the rape. Thornhill and Palmer claim that women of reproductive age exhibit more psychological pain after rape than other females due to the risk of unwanted conception.²³⁷ If the threat eventuates, not only is the woman presented with a constant reminder of her ordeal, but she is also in physical danger. As Leo Curran notes, the *Metamorphoses* are set against "a grim background of medical helplessness, in which intercourse, pregnancy and childbirth meant potential destruction for women." Thus, the certainty of the victim's physical torment is equivalent to the emotional. In the sixth book, Orithyia is raped by Boreas and gives birth to twin boys, Zetes and Calais. As the boys grew into men, they began to sprout wings which they have inherited from their father. The appearance of the two would be a permanent reminder to Orithyia of her ordeal. Later in the narrative, Chione also bears twins as a result of rape. She is raped by both Apollo and Mercury, each of whom fathers a son. Each boy mirrors his father, again providing to their mother a permanent reminder of her assailants. Autolycus was deceitful like his father, Mercury, and Philamnon was skilled in singing and playing the lyre like his father, Apollo. In the same book, the rape of Thetis by Peleus is preserved and the result of their union is the birth of the hero Achilles, who later went on to rape Deidamia and Briseis.²³⁸ John Younger argues that the production of children is actually

²³⁵ Ovid, *Met.* XI vv.778.

²³⁶ "We have destroyed you, poor maid, two of us: the wound was given you by the serpent, by me was given the cause!" (*perdidimus miseram nos te duo: vulnus ab angue, a me causa data est!*) Ovid, *Met.* XI vv.780-781.

²³⁷ R. Thornhill and C.T. Palmer, *A Natural History of Rape: Biological Bases of Sexual Coercion* (Cambridge: Massachusetts Institute of Technology Press, 2015) 192.

²³⁸ Achilles, who had been disguised as a female by his mother, was hiding in the bedroom of Deidamia, daughter of Lycomedes, the King of Scyros. In Ovid's earlier *Ars Amatoria* he states "as it happened in the bedroom for the same maiden of royal blood; she found him to be a man. She was taken by force, we must believe it." Ovid, *Ars Amatoria*, ed. and trans. by A.S. Hollis (Oxford: Clarendon Press, 1977) l.697-699. His later relationship with Briseis can be considered as petit rape. In mythological tradition, her family was killed at the hands of Achilles during the Trojan war and she was given to Achilles. Casey Dué defines Briseis as a "captive concubine" who is, in many ways, emblematic of the victims of war. (Dué, 2007: 251)

the purpose of these rapes as after the child, often a hero, is born the mother becomes obsolete.²³⁹ This is in line with the overriding argument presented by Thornhill and Palmer, that rape is biologically motivated.²⁴⁰ In this assertion the deviance of the patriarchal system is furthered. The male has not only forced the woman to copulate with him but he has also forced her to bear a child, usually a male who is able, as in the case of Achilles, to continue this cycle of cruel patriarchy.

A recurrent consequence of rape in the *Metamorphoses* is the silencing of the victim. This is significant: the victim becomes unable to reveal her ordeal and silence derived from the metamorphosis marks the dehumanization further. This dehumanization comes from an assumption that language serves to distinguish human beings from animals.²⁴¹ Judith de Luce states that language was also symbol of superior status as it “allowed for the development of culture, generally assumed to be superior to the rest of the animal world’s lack of culture.”²⁴² The most notable instances of this imposed silence are in the myths of Callisto, Io and Philomela. Although women are already typically silent in Greek and Roman myth, in these three instances the victim “is also the ‘silenced’ woman when she is raped and thereafter rendered incapable of speech.”²⁴³ The rape of Callisto by Jupiter ends with her transformation into a bear. Ovid notes that although “her original mind remained” (*mens antiqua [...] mansit*),²⁴⁴ “her power of speech was snatched away” (*posse loqui eripitur*).²⁴⁵ The victim is thus rendered completely powerless as she is unable to even communicate with others. In the story of Io and Jupiter, the sole purpose of the transformation of the victim is to silence her. Jupiter changes Io into a cow to eliminate the risk of her revealing her ordeal to anyone, particularly his wife. Ovid elaborates on it, noting that the victim did try to utilise her voice but “when she attempted to voice her complaints, she only mooed. She would start with fear at the sound, and was filled with terror at her own voice” (*conatoque queri mugitus edidit ore pertimuitque sonos propriaque exterrita*

²³⁹ Younger, *Sex in the Ancient World*, 70.

²⁴⁰ See Thornhill and Palmer, *A Natural History of Rape*, 53-84.

²⁴¹ de Luce, “O for a Thousand Tongues to Sing,” 306.

²⁴² de Luce, “O for a Thousand Tongues to Sing,” 308.

²⁴³ de Luce, “O for a Thousand Tongues to Sing,” 305.

²⁴⁴ Ovid, *Met.* II vv.485.

²⁴⁵ Ovid, *Met.* II vv.483.

voce est).²⁴⁶ It is noteworthy that even after Io is returned to her human form her silence continues: rape brings constant fear, and she is made too afraid to speak.²⁴⁷ In the case of Philomela, the impending silence of the victim is premeditated in her introduction. Her beauty is likened to that of a naiad or a dryad, placing her already “in the realm of nature, that sphere which is without speech.”²⁴⁸ The physical silencing of the victim by the rapist happens before a metamorphosis even occurs. In a gruesome gesture, Tereus cuts Philomela’s tongue out after she vows to use her voice to expose his crimes. Tereus’ brutal act meant that Philomela’s “speechless lips can give no token of her wrongs” (*os mutum facti caret indice*).²⁴⁹ The repeated alignment of speech with power underscores the idea that to silence a victim is to render them powerless.

The Psychological Effect on the Victim

Ovid has approached the various instances of rape featured in this narrative with an interest in “the workings of all the pathological emotions.”²⁵⁰ His interest emerges in his in-depth analysis of the victim’s psyche, and the psychological effects of the violation upon the various victims. Leo Curran states that this effort to understand women is rather unique, and discusses the way in which the *Metamorphoses* explore “the severe emotional damage rape can inflict upon the personality of the victim.”²⁵¹ Ovid’s exploration of the victim’s psyche is symptomatic of his overall portrayal of the misuse of power which is the crux of rape, an offense which causes irreparable damage.

In the first book, the story of Daphne and Apollo highlights the extreme effect of rape, and attempted rape, upon the mind of the victim. Daphne flees from Apollo, sensing his unlawful intentions. The rape never eventuates because Daphne transforms into a laurel tree. Curran argues that the transformation of Daphne shows a victim “so profoundly

²⁴⁶ Ovid, *Met.* I vv.637-638.

²⁴⁷ “The nymph was happy with the use of two feet and stood upright, but, afraid to speak in case she mooed like a heifer, nervously tried again her interrupted use of speech” (*officioque pedum nympe contenta duorum erigitur metuitque loqui, ne more iuvencae mugiat, et timide verba intermissa retemptat*). Ovid, *Met.* I vv.744-746

²⁴⁸ de Luce, “O for a Thousand Tongues to Sing,” 314.

²⁴⁹ Ovid, *Met.* VI vv.574.

²⁵⁰ Otis, “Ovid and the Augustans,” 217.

²⁵¹ Curran, “Rape and Rape Victims,” 276.

traumatized by her experience that she has taken refuge in a catatonic withdrawal from all human involvement.”²⁵² The next account of rape, the story of Io, also shows the psychological effects of rape upon the victim to a lesser extent. In this narrative “Ovid subordinates the physical discomforts of Io’s new life as a heifer to her psychological suffering and the indignity and degradation of her new state.”²⁵³ Her physical suffering is made clear; Ovid states that at night time she is shut away with a rope around her neck, with nothing but the earth to sleep on, and she is forced to eat grass and drink muddy water from the river. The mental suffering of Io is also made clear as she, fearing her new voice and altered appearance, attempts to flee from her own self.²⁵⁴ Her complete loss of identity is shown when her own family does not recognise her, further adding to her suffering. Io is initially unable to communicate with her loved ones, and can only trail after them, openly weeping. Although she is eventually returned to her usual form, the experience still haunts her as initially she is afraid to speak in case she moos like a heifer.²⁵⁵ This physical transformation embodies the emotional impact of rape.

Callisto is another victim of the narrative who suffers severe psychological trauma following a sexual assault. Immediately after being raped by Jupiter, her altered state of mind is made clear as she “almost forgot to take up the quiver with its arrows, and the bow she had hung up” (*paene est oblita pharetram tollere cum telis et quem suspenderat arcum*).²⁵⁶ The fact that she almost forgot her once prized possessions indicates that her mind is not functioning properly following the assault. As Diana approaches her, she flees as she believes it to be Jove in disguise. John Heath notes that after she is raped, she has an overwhelming fear of sexual attack which “creates an atmosphere in which the only possible response to unexpected events is one of terror, hostility, and suspicion. There is little room (or time) for rational judgement.”²⁵⁷ At the realisation that it is indeed Diana, she reluctantly re-joins the

²⁵² Curran, “Rape and Rape Victims,” 277.

²⁵³ Curran, “Rape and Rape Victims,” 272.

²⁵⁴ “She came also to the bank of her father’s stream, where she used to play; but when she saw, reflected in the water, her gaping jaws and sprouting horns, she fled in very terror of herself” (*venit et ad ripas, ubi ludere saepe solebat [...] rictus novaque ut conspexit in unda cornua, pertimuit seque exsternata refugit*). Ovid, *Met.* I vv.639-641.

²⁵⁵ “And now the nymph, able at last to stand upon two feet, stands erect; yet fears to speak lest she moo in the heifer’s way” (*officioque pedum nympha contenta duorum erigitur metuitque loqui, ne more iuvencae mugiat*). Ovid, *Met.* I vv.744-746.

²⁵⁶ Ovid, *Met.* II vv.439-440.

²⁵⁷ Heath, “Diana’s Understanding of Ovid’s ‘Metamorphoses,’” 237.

group. She is overwhelmed by guilt and she no longer feels the same connection to Diana: “she walks with downcast eyes, not, as her wont, close to the goddess, and leading all the rest” (*vix oculos attollit humo nec, ut ante solebat, iuncta deae lateri nec toto est agmine prima*).²⁵⁸ Callisto is later transformed into a bear by the jealous wife of her attacker. As Curran points out, in this instance “the grotesqueness of the elaboration of the details of the metamorphosis again expresses mental as much as bodily suffering in a dehumanization of the victim lasting long after the rape itself.”²⁵⁹ In the end, Callisto is only able to escape “from the agony of her shattering consciousness, her dark knowledge and broken identity”²⁶⁰ by transformation.

There are a number of references to psychological damage embedded in the narrative that, although comparatively minor to those already discussed, help to reiterate the notion that Ovid’s victims are mentally debilitated following their assault. In the fifth book, there is an attempted rape of the Muses, the three virgin sisters who govern the arts. Whilst travelling to their temple, the women are invited into the home of Pyreneus, to shelter from the bad weather. Pyreneus locks the doors and attempts to assault them when they try to leave. Fortunately, the sisters are able to transform into birds and escape. One of the sisters reveals the impact of this event in her conversation with Minerva: “we have indeed a happy lot – were we but safe in it. But (such is the license of the time) all things affright our virgin souls, and the vision of fierce Pyreneus is ever before our eyes, and I have not yet recovered from my fear” (*et gratam sortem, tutae modo simus, habemus. sed [vetitum est adeo sceleri nihil] omnia terrent virgineas mentes, dirusque ante ora Pyreneus vertitur, et nondum tota me mente recepi*).²⁶¹ Leo Curran suggests that, because of the attempted rape, “the Muses must live on in a state of dread with the memory of their narrow escape.”²⁶²

In the fifth book, the rape of Proserpina is another fleeting example of the psychological consequences for the victim. After her abduction by Pluto, Proserpina is made “the great queen of that world of darkness, the mighty consort of the tyrant of the underworld” (*opaci*

²⁵⁸ Ovid, *Met.* II vv.448-449.

²⁵⁹ Curran, “Rape and Rape Victims,” 273.

²⁶⁰ Johnson, “The Rapes of Callisto,” 14.

²⁶¹ Ovid, *Met.* V vv.272-275.

²⁶² Curran, “Rape and Rape Victims,” 279.

maxima mundi, sed tamen inferni pollens matron tyranni).²⁶³ Despite this undeniable power, “she seemed sad indeed and her face was still perturbed with fear” (*illa quidem tristis neque adhuc interrita vultu*).²⁶⁴ In the twelfth book there is another minor representation of the victim’s subsequent psychological suffering in the story of Caenis. Ovid briefly recalls the rape, and subsequent transformation, of the maiden after she is raped by Neptune on a secluded beach. The sea-god offers her a gift of her choice after he has violated her. She is so traumatised by the ordeal that she can no longer bear to be a woman, lest she be raped again. She asks the sea-god to transform her into a male, so that she will never again have to suffer this torment.²⁶⁵

The Eternal Link between the Rapist and the Victim

In a vast number of Ovid’s stories of rape, it is evident that after the initial attack the victim and the perpetrator become connected to one another. This can occur with or without the occurrence of metamorphosis. The development of an eternal link between victim and attacker is more prevalent in the rape stories where the attack is committed by a god. This is because a god “has the power to impose his identity or assimilate his victim’s.”²⁶⁶ This permanent bond between the two is another means for Ovid to stress on the gravity of rape, and the permanence of its consequences. Ovid propagates the idea that the victim will never truly escape her attacker, even after surrendering her humanity.

The attempted rape of Daphne by Apollo is prevented by the victim’s transformation into a laurel tree. She cannot, however, escape from him and despite her transformation “Apollo still makes her his.”²⁶⁷ Embracing the tree, Apollo states:

²⁶³ Ovid, *Met.* V vv.507-508.

²⁶⁴ Ovid, *Met.* V vv.506. (See Curran, 1984: 279 for comments on this small indication of her mental trauma.)

²⁶⁵ “When Neptune had tasted the joys of his new love, he said: ‘Make now your prayers without fear of refusal. Choose what you most desire.’ [...] Then Caenis said: ‘The wrong that have done me calls for a mighty prayer, the prayer that I may never again be able to suffer so. If you grant that I be not woman, you will grant me all’ (*utque novae Veneris Neptunus gaudia cepit, ‘sint tua vota licet’ dixit ‘secura repulsae: elige, quid voveas!’ [...] ‘magnum’ Caenis ait ‘facit haec iniuria votum, tale pati iam posse nihil; da, femina ne sim: omnia praestiteris’*). Ovid, *Met.* XII vv.198-203.

²⁶⁶ B. Nagle, “‘Amor, Ira’, and Sexual Identity in Ovid’s ‘Metamorphoses,’” *Classical Antiquity* 3 (1984) 255.

²⁶⁷ W. Ginsberg, “Ovid’s ‘Metamorphoses’ and the Politics of Interpretation,” *The Classical Journal* 84 (1989) 225.

cui deus 'at, quoniam coniunx mea non potes esse,
arbor eris certe' dixit 'mea! semper habebunt
te coma, te citharae, te nostrae, laure, pharetrae.'²⁶⁸

And the god cried out to this: 'Since thou
canst not be my bride, thou shalt at least be my tree.
My hair, my lyre, my quiver shall always be entwined
with thee, O laurel.'

Betty Nagle notes that Daphne loses her physical identity, and is "reduced to a symbol or attribute of Apollo's divine identity."²⁶⁹ There is a suggestion that Daphne is quietly accepting of her fate when Ovid states that "the laurel waved her new-made branches, and seemed to move her head-like top in full consent" (*factis modo laurea ramis adnuat utque caput visa est agitasse cacumen*).²⁷⁰ Conversely, Warren Ginsberg argues that Daphne could just as plausibly be saying no to Apollo.²⁷¹ Either way, despite her desperate attempt to flee, Daphne will be forever associated with her attacker. Furthermore, the duality of Latin terms such as *liber*,²⁷² which can be translated as both 'bark' and 'book', supports the theory proposed by Charles Martindale that Daphne is changed into a book or poem.²⁷³ This added dimension of transformation enhances the notion of a permanent connection between the victim and the rapist, between Daphne's new form and Apollo the god of poetry. The nymph Syrinx is similarly forced to flee and metamorphose to escape an assault from Pan. As she reaches a stream, she is transformed into marsh reeds. Pan sighs in dismay, his breath causing a sound to move through the reeds. He then announces: "this converse, at least, shall I have with thee" (*hoc mihi colloquium tecum [...] manebit*),²⁷⁴ and proceeds to craft a pipe which he would later become renowned for playing. Syrinx has not only been

²⁶⁸ Ovid, *Met.* I vv.557-559.

²⁶⁹ Nagle, "'Amor, Ira', and Sexual Identity,'" 254.

²⁷⁰ Ovid, *Met.* I vv.566-567.

²⁷¹ Ginsberg, "Ovid's 'Metamorphoses,'" 226.

²⁷² "Scarce had she thus prayed when a down-dragging numbness seized her limbs, and her soft sides were begirt with thin bark" (*vix prece finite torpor gravis occupant artus, mollia cinguntur tenui praecordia libro*). Ovid, *Met.* I vv.548-549.

²⁷³ Martindale also notes the dual meaning of *pes* (vv.551) which can translate as 'foot' and 'metrical foot.' The term *figuram* (vv.547) could refer to either the form of the nymph or figures of speech, idioms, and literary styles. (Martindale, 2005: 208-209)

²⁷⁴ Ovid, *Met.* I vv.710.

instrumentalised by her attacker but she has also been forced to have a permanent relationship with him.

After Callisto is raped by Jupiter, she is first transformed into a bear and then into a star. In her bear form, Callisto encounters her son, Arcas. The boy is afraid of the beast, which approaches him slowly. He prepares to kill the bear, unaware of its identity. At that moment the two figures are frozen in time by Jupiter, who transforms the two into neighbouring stars:

ille refugit
inmotosque oculos in se sine fine tenentem
nescius extimuit propiusque accedere aventi
vulnifico fuerat fixurus pectora telo:
arcuit omnipotens pariterque ipsosque nefasque
sustulit et pariter raptos per inania vento
inposuit caelo vicinaque sidera fecit.²⁷⁵

He shrank
back at those unmoving eyes that were fixed for ever
upon him, and feared he knew not what; and when
she tried to come nearer, he was just in the act of piercing
her breast with his wound-dealing spear. But the
Omnipotent stayed his hand, and together he removed
both themselves and the crime, and together caught
up through the void in a whirlwind, he set them in
the heavens and made them neighbouring stars.

This transformation of the victim may appear as an act of rescue; however, as Judit de Luce points out, Jupiter's "salvation asserts the power of male dominance as much as his original rape."²⁷⁶ Warren Johnson also notes that there is something wrong with this scene: "Callisto

²⁷⁵ Ovid, *Met.* II vv.501-507.

²⁷⁶ de Luce, "O for a Thousand Tongues to Sing," 313.

had turned her back on him in that final moment, running away, so he won't kill her, or, more likely, so she won't be forced to kill him. But he rushes on, following her, and that's the way they are immortalized, pursuer and pursued, angry and frightened the both of them, for all eternity."²⁷⁷ Callisto will now be forever preserved as a victim, cast into the realm of her attacker, never able to escape from him and the fruit of rape, her son, along with her.

The attempted rape of Arethusa by Alpheus again confirms the link which develops between perpetrator and victim in Ovid's narrative. The terrified Arethusa flees from Alpheus and is offered a brief respite when she is hidden in a cloud by Diana. Undeterred, Alpheus circles the cloud like an animal circling its prey. Arethusa's fear caused her to sweat so much that she completely transformed into water. Regardless, she still cannot escape from her stalker:

occupat obsessos sudor mihi frigidus artus,
caeruleaeque cadunt toto de corpore guttae,
quaque pedem movi, manat lacus, eque capillis
ros cadit, et citius, quam nunc tibi facta renarro,
in latices mutor. sed enim cognoscit amatas
amnis aquas positoque viri, quod sumpserat, ore
vertitur in proprias, et se mihi misceat, undas.²⁷⁸

Cold sweat poured down my beleaguered limbs
and the dark drops rained down from my whole body.
Wherever I put my foot a pool trickled out, and from
my hair fell the drops; and sooner than I can now
tell the tale I was changed to a stream of water.
But sure enough he recognized in the waters the
maid he loved; and laying aside the form of a man
which he had assumed, he changed back to his own

²⁷⁷ Johnson, "The Rapes of Callisto," 19.

²⁷⁸ Ovid, *Met.* V vv.632-638.

watery shape to mingle with me.

Therefore Arethusa “loses her identity in his in a comingling of their waters that is described in sexual terms: *se mihi misceat*.”²⁷⁹ Arethusa becomes a part of his identity as the river, and is forever sexualised through the sexual symbolism which is “stronger than anywhere else in the episode.”²⁸⁰

The Second Rape: The Goddesses’ Wrath

In examining the aftermath of the rape stories present in Ovid’s narrative a clear pattern begins to emerge. The reprimand and punishment of the victim shifts into a phenomenon that can be classed as ‘second rape.’ This modern term is used to describe the rape that is perpetrated by society after a woman either reports her ordeal or it is revealed by other means. Psychologists Nancy Gamble and Lee Madigan state that “the ‘second rape’ is the act of violation, alienation, and disparagement a survivor receives”²⁸¹ following the actual rape. The second rape may cause the victim to experience feelings of trauma and violation that are stronger than her initial feelings at the time of the rape.²⁸² In the *Metamorphoses* this phenomenon frequently manifests itself in the actions of mortal women and various goddesses, particularly Juno and Venus. It occurs so frequently that it incites questions regarding the role that women play in the Roman patriarchal system. The actions of mortal women suggest their inability to punish the perpetrator; goddesses do punish, but their punishment is misdirected to the victim. In both cases it is clear that they are connected to the patriarchal system and, within it, they exercise power and impose patriarchal values by relying on their position of (relative) authority.

The representation of second rape occurs first in the story of Io, raped by Jove and then persecuted by Juno. The goddess, suspecting her husband’s treachery, looks down from the heavens and sees Io in her new animal form. The goddess demands that Jove give her the

²⁷⁹ Curran, “Rape and Rape Victims,” 282.

²⁸⁰ Zissos, “The Rape of Proserpina,” 104.

²⁸¹ N. C. Gamble and L. Madigan, *The Second Rape: Society’s Continual Betrayal of the Victim* (New York: Lexington Books, 1991) 5.

²⁸² Gamble and Madigan, *The Second Rape*, 10.

animal, and “though her rival was at last given up, the goddess did not at once put off all suspicion, for she feared Jove and further treachery, until she had given her over to Argus, the son of Arestor, to keep for her” (*paelice donata non protinus exuit omnem diva metum timuitque lovem et fuit anxia furti, donec, Arestoridae servandam tradidit Argo*).²⁸³ Io is in factuality Juno’s prisoner until the death of Argus. This leads Juno to distribute further punishment: “straightaway she flamed with anger, now did she delay the fulfilment of her wrath. She set a terror-bearing fury to work before the eyes and heart of her Grecian rival, planted deep within her breast a goading fear, and hounded her in flight through all the world” (*protinus exarsit nec tempora distulit irae horriferamque oculis animoque obiecit Erinyn paelicis Argolicae stimulosque in pectore caecos condidit et profugam per totum exercuit orbem*).²⁸⁴ In a state of total panic Io flees to the Nile river. Her profound turmoil is evident in her gesture of supplication: “when she reached the stream, she flung herself down on her knees upon the river bank ; with head thrown back she raised her face, which alone she could raise, to the high stars, and with groans and tears and agonized moanings she seemed to voice her griefs to Jove and to beg him to end her woes” (*quem simulac tetigit, positisque in margine ripae procubuit genibus resupinoque ardua collo, quos potuit solos, tollens ad sidera vultus et gemitu et lacrimis et luctisono mugitu cum Iove visa queri finemque orare malorum*).²⁸⁵ The fact that the victim prostrates herself before her rapist, and implores him to help her, heightens the severity of Juno’s persecution. “Second rape” is a phenomenon that leaves no respite, and features women acting against other women on the basis of their disenfranchised status and the relative power they have within the patriarchal system.

In the second book the punishment of Callisto is twofold: she is raped by Jupiter and incurs the wrath of Juno. The initial assault results in her pregnancy, undeniable evidence of the loss of her virginity. At the revelation of her condition, she is exiled from her community by Diana and is therefore left vulnerable to Juno’s retribution. The goddess considers Callisto to be her legitimate “rival” (*paelice*)²⁸⁶ which prompts the first phase of her punishment, her

²⁸³ Ovid, *Met.* I vv.622-24.

²⁸⁴ Ovid, *Met.* I vv.724-27.

²⁸⁵ Ovid, *Met.* I vv.729-733.

²⁸⁶ Ovid, *Met.* II vv.469.

transformation into a bear. Jove eventually transforms Callisto into a star in the sky, which enrages Juno even further:

Intumuit luno, postquam inter sidera paelex
fulsit, et ad canam descendit in aequora Tethyn
Oceanumque senem, quorum reverentia movit
saepe deos, causamque viae scitantibus inquit:
'quaeritis, aetheriis quare regina deorum
sedibus huc adsim? pro me tenet altera caelum!
mentior, obscurum nisi nox cum fecerit orbem,
nuper honoratas summo, mea vulnera, caelo
videritis stellas illic, ubi circulus axem
ultimus extremum spatioque brevissimus ambit.
et vero quisquam lunonem laedere nolit
offensamque tremat, quae prosum sola nocendo?
o ego quantum egi! quam vasta potentia nostra est!
esse hominem vetui: facta est dea! sic ego poenas
sontibus inpono, sic est mea magna potestas!
vindictet antiquam faciem vultusque ferinos
detrahat, Argolica quod in ante Phoronide fecit
cur non et pulsa ducit lunone meoque
collocat in thalamo socerumque Lycaona sumit?
at vos si laesae tangit contemptus alumnae,
gurgite caeruleo septem prohibete triones
sideraque in caelo stupri mercede recepta
pellite, ne puro tinguatur in aequore paelex!²⁸⁷

Then indeed did Juno's wrath wax hotter still
when she saw her rival shining in the sky, and
straight went down to Tethys, venerable goddess of

²⁸⁷ Ovid, *Met.* II vv.508-30.

the sea, and to old Ocean, whom oft the gods hold in reverence. When they asked her the cause of her coming, she began: 'Do you ask me why I, the queen of heaven, am here? Another queen has usurped my heaven. Count my word false if to-night, when darkness has obscured the sky, you see not new constellations fresh set, to outrage me, in the place of honour in highest heaven, where the last and shortest circle encompasses the utmost pole. And is there any reason now why anyone should hesitate to insult Juno and should fear my wrath, who do but help where I would harm? Oh, what great things I have accomplished! What unbounded power is mine! She whom I drove out of human form has now become a goddess. So do I punish those who wrong me! Such is my vaunted might! It only remains for him to release her from her bestial form and restore her former features, as he did once before in Argive Io's case. Why, now that I am deposed, should he not wed and set her in my chamber, and become Lycaon's son-in-law? But do you, if the insult to your foster-child moves you, debar these bears from your green pools, disown stars which have gained heaven at the price of shame, and let not that harlot bathe in your pure stream.'

This inner monologue reveals that Juno's wrath is born out of her own insecurity about her identity as Jove's wife. The term *paelex* is used to describe both Io and Callisto as Juno considers them both to mistresses of Jove, and, therefore, a legitimate threat to her status as his wife. Betty Nagle states that "Juno's identity as queen of the gods depends on being

Jupiter's wife; she fears her position is in jeopardy."²⁸⁸ Juno depends on her husband to establish her own sense of identity as the *regina deorum*, and because he forces her into this position of doubt Nagle concludes that Juno "seems as much of a victim of Jupiter as does Io."²⁸⁹ Juno declares that Callisto gained her new position at the "price of shame" (*stupri mercede*).²⁹⁰ The goddess alleviates her own position by undermining that of her rival. It is one of the few ways in which she can defend her own honour. Again, the story outlines the predicaments of patriarchy and its deviances: women are kept apart and take an antagonistic position against whoever challenges their identification with powerful men, bypassing altogether the injustice of the rape.

The sexual union of Semele and Jove in the third book which also results in a pregnancy, is again viewed by Juno as a direct threat to her status.²⁹¹ Juno approaches Semele in disguise and convinces the girl to ask Jove to appear to her in his true form. Jove does so, and Semele's mortal body is overwhelmed by the vision, which leads to her death. The case of both Callisto and Semele demonstrates Juno's lack of autonomy as she must employ the powers of others, which according to Nagle is "necessitated by her own weakness and is a manifestation of her own low self-esteem."²⁹² This sense of low self-esteem seems to incite the mortal woman Clytie, who seeks revenge against her perceived rival. In the fourth book the Sun-god rapes Leucothoe after spurning Clytie. She is jealous of their sexual union; that fact that it is non-consensual does not play any role whatsoever. She directs her anger towards Leucothoe:

Invidit Clytie (neque enim moderatus in illa
Solis amor fuerat) stimulataque paelicis ira
vulgat adulterium diffamatamque parenti
indicat.²⁹³

²⁸⁸ Nagle, "'Amor, Ira', and Sexual Identity," 244.

²⁸⁹ Nagle, "'Amor, Ira', and Sexual Identity," 243.

²⁹⁰ Ovid, *Met.* II vv.529.

²⁹¹ "'Tis she must feel my wrath. Herself, if I am duly called most mighty Juno, must I attack if I am fit to wield in my hand the jewelled sceptre, if I am queen of heaven, the sister and the wife of Jove, at least his sister" (*'ipsa petenda mihi est; ipsam, si maxima Iuno rite vocor, perdam, si me gemmantia dextra sceptrum tenere decet, si sum regina Iovisque et soror et coniunx, certe soror'*). Ovid, *Met.* III vv.263-66.

²⁹² Nagle, "'Amor, Ira', and Sexual Identity," 246.

²⁹³ Ovid, *Met.* IV vv.234-37

Clytie was jealous, for the love of the Sun still burned
uncontrolled in her. Burning now with wrath at the
sight of her rival, she spread abroad the story, and
especially to the father did she tell his daughter's
shame.

Clytie, a mortal woman, is unable to reprimand the Sun-god. She puts the onus of the rape onto Leucothoe by referring to it as her shame/adultery/pollution (*adulterium*) rather than that of the rapist. In the same book, the actions and motivations of Minerva parallel those of Juno. Medusa is in the goddess's shrine when she is raped by Neptune. Minerva is quick to punish her: "she changed the Gorgon's locks to ugly snakes" (*Gorgoneum crinem turpes mutavit in hydros*).²⁹⁴ Operating in an unforgiving patriarchal environment, Minerva sees punishment as the only way to retain her power as a goddess unquestioned. Again, the punishment shows the inability of females to chastise the males who are actually responsible for the diminishment of their honour.

²⁹⁴ Ovid, *Met.* IV vv.801.

Chapter Four: Ovid as an Author

Ovid's Interest in Communicating Injustice in Dire Circumstances

There are three instances in the *Metamorphoses* where victims, in response to their forcibly imposed silence, express the violation of themselves, or others, using various means of communication other than speech. These instances point to “the ingenious alternatives that the voiceless invent to compensate for the loss of their voices.”²⁹⁵ The first instance, which occurs in the first book, shows the way in which Io, silenced by her transformation, relies on the written word to reveal her identity, and her ordeal, to her family. The sixth book features a weaving competition between Arachne and Pallas. Within this story is a lengthy description of an elaborate tapestry, which shows a series of rapes perpetrated by gods. Arachne uses the tapestry to reveal the abuse which innocent women suffer at the hands of the gods. In the same book, Philomela also uses the tools of weaving to send a message to her sister. The emphasis of these stories appears to be placed upon the importance of breaking the barrier of silence and speaking out against injustice. The inclusion of this motif throughout the narrative is, I would argue, also a subtle reference to the use of writing and textile as a medium for telling stories.²⁹⁶

Io is physically silenced by her attacker, transformed into a cow so that she cannot reveal that Jupiter has raped her. Io is reunited with her father and sisters whilst still in animal form, and “if only she could speak, she would tell her name and sad misfortune, and beg for aid” (*si modo verba sequantur, oret opem nomenque suum casusque loquatur*).²⁹⁷ She is able to communicate her ordeal with “letters which she traced in the dust with her hoof” (*littera [...] quam pes in pulvere duxit*).²⁹⁸ The theme of communicating injustice in the harshest of circumstances is further explored in Arachne's choice to weave into her tapestry a collection

²⁹⁵ de Luce, “O for a Thousand Tongues to Sing,” 316.

²⁹⁶ This medium is recognised by Melissa Mueller who examines the weaving undertaken by Helen in the *Odyssey*. Mueller focuses specifically on woven objects as coded acts of communication between women, and the way that such objects shape both the historical record and individual memories (2010: 1-21). Likewise, Hanna Roisman considers weaving to be a vehicle of expression and Helen to be an interpreter of history in her own right. (2006: 8-11)

²⁹⁷ Ovid, *Met.* I vv.647-648.

²⁹⁸ Ovid, *Met.* I vv.649.

of rape stories. A total of eighteen victims are shown, all raped by gods.²⁹⁹ Of these victims, three are stated to have borne children to their attackers.³⁰⁰ The deliberate incorporation of so many victims shows her determination to expose the criminal activities of the gods. Arachne's treatment of these rape stories is clearly sympathetic to the victims. This is evident in the emotive descriptions of the scenes as well as her characterisation of both attacker and victim. In one poignant scene, Arachne pictures Europa being abducted by Jove, looking behind her and helplessly calling to her friends. The onus is taken off the victim by the assertion that anyone could have been fooled by the clever guise – "a real bull and real waves you would think them" (*verum taurum, freta vera putares*).³⁰¹ The gods, who are able to transform into various animals, are depicted as cunningly deceitful through the use of nouns associated with trickery and falsehood, while the victims are shown to be beautiful, innocent, and fundamentally weaker than their attackers:

Maeonis elusam designat imagine tauri
 Europam: verum taurum, freta vera putares;
 ipsa videbatur terras spectare relictas
 et comites clamare suas tactumque vereri
 adsilientis aquae timidisque reducere plantas.
 fecit et Asterien aquila luctante teneri,
 fecit olorinis Ledam recubare sub alis;
 addidit, ut satyri celatus imagine pulchram
 Iuppiter inplerit gemino Nyctei da fetu,
 Amphitryon fuerit, cum te, Tirynthia cepit,
 aureus ut Danaen, Asopida luserit ignis,
 Mnemosynen pastor, varius Deoïda serpens.
 te quoque mutatum torvo, Neptune, iuvenco
 virgine in Aeolia posuit; tu visus Enipeus

²⁹⁹ The tapestry depicts the rape victims of Jove, Neptune, Phoebus, Liber (Bacchus) and Saturn. Europa, Asterie, Leda, Nycteis, Alcmena, Danae, Asopis, Mnemosyne and Deois are assaulted by Jove. Canace, Bisaltis, Ceres, Medusa and Melantho are raped by Neptune. The other rape stories shown are that of Phoebus and Isse, Liber and Erigone, and Saturn and Philyra.

³⁰⁰ The rape of Antiope by Jove results in the birth of twins, Amphion and Zethos, the rape of Canace by Neptune produces a son called Aloeus, and the rape of Philyra by Saturn results in the birth of Chiron.

³⁰¹ Ovid, *Met.* VI vv.104.

gignis Aloidas, aries Bisaltida fallis,
et te flava comas frugum mitissima mater
sensit equum, sensit volucrem crinita colubris
mater equi volucris, sensit delphina Melantho:
omnibus his faciemque suam faciemque locorum
reddidit. est illic agrestis imagine Phoebus,
utque modo accipitris pennas, modo terga leonis
gesserit, ut pastor Macareida luserit Issen,
Liber ut Erigonen falsa deceperit uva,
ut Saturnus equo geminum Chirona crearit.³⁰²

Arachne pictures Europa cheated by the disguise
of the bull: a real bull and real waves you would
think them. The maid seems to be looking back
upon the land she has left, calling on her companions,
and, fearful of the touch of the leaping waves, to be
drawing back her timid feet. She wrought Asterie,
held by the struggling eagle; she wrought Leda,
beneath the swan's wings. She added how, in a satyr's
image hidden, Jove filled lovely Antiope with twin
offspring; how he was Amphytrion when he cheated
thee, Alcmena; how in a golden shower he tricked
Danae; Aegina, as a flame; Mnemosyne, as a
shepherd; Deo's daughter, as a spotted snake.
Thee also, Neptune, she pictured, changed to a grim
bull with the Aeolian maiden; now as Enipeus thou
dost beget the Aloidae, as a ram deceivedst Bisaltis.
The golden-haired mother of corn, most gentle,
knew thee as a horse; the snake-haired mother of
the winged horse knew thee as a winged bird;

³⁰² Ovid, *Met.* VI vv.103-126.

Melantho knew thee as a dolphin. To all these
 Arachne gave their own shapes and appropriate
 surroundings. Here is Phoebus like a countryman;
 and she shows how he wore now a hawk's feathers,
 now a lion's skin; how as a shepherd he tricked
 Macareus' daughter, Isse; how Bacchus deceived
 Erigone with the false bunch of grapes; how Saturn
 in a horse's shape begot the centaur, Chiron.

Europa is the first victim of *elusam* (vv.103), from the verb *eludo*, which can mean to outmanoeuvre or to cheat.³⁰³ *Luserit*, from *ludo*, is a verb which can mean to play or delude.³⁰⁴ The verb is first used to describe Jupiter's deception of Aegina (vv.113) and then again in regard to the rape of Isse by Phoebus (vv.124). The suggestion of deceit is also present in the case of Neptune and Bisaltis. The verb used is *fallis* (vv.117), from *fallo* which can mean to cheat, deceive or betray.³⁰⁵ The idea of deception is reiterated in the use of the verb *deceperit* (vv.125), from *decipio* – to deceive or cheat, in the account of Liber and Erigone.³⁰⁶ The scene ends with Pallas destroying the cloth, and erasing the record of these “heavenly crimes” (*caelestia crimina*).³⁰⁷ Philomela likewise must employ alternate means of communication as her “speechless lips can give no token of her wrongs” (*os mutum facti caret indice*).³⁰⁸ She, like Arachne, uses weaving as a means of communicating injustice. She “hangs a barbarian web on her loom, and skilfully weaving purple signs on a white background, she thus tells the story of her wrongs” (*stamina barbarica suspendit callida tela purpureasque notas filis intexuit albis, indicium sceleris*).³⁰⁹ In both instances the women are able, despite their imposed silence, to record their ordeal and speak out about injustice.

³⁰³ The definition of *eludo* is “to foil; to win off at play; to outplay, outmanoeuvre, to cheat.” (Wade and Kidd, *Collins Latin Dictionary and Grammar*, 75)

³⁰⁴ The definition of *ludo* is “to play at, to amuse oneself with; to mimic, imitate; to ridicule, mock; to delude.” (Wade and Kidd, *Collins Latin Dictionary and Grammar*, 127)

³⁰⁵ The definition of *fallo* is “to deceive, cheat, beguile.” (Wade and Kidd, *Collins Latin Dictionary and Grammar*, 86)

³⁰⁶ The definition of *decipio* is “to ensnare; to deceive, beguile.” (Wade and Kidd, *Collins Latin Dictionary and Grammar*, 59)

³⁰⁷ Ovid, *Met.* VI vv.131.

³⁰⁸ Ovid, *Met.* VI vv.574.

³⁰⁹ Ovid, *Met.* VI vv.576-578.

The Language of Rape

The language employed by Ovid in the various rape stories emphasises the forcefulness of the act, the archetypal violence involved, and the physical pain that the victim is forced to endure. As shown in appendix one, throughout the rape narratives, the terms *rapio* and *rapto* are used to describe the act of rape.³¹⁰ The definition of the terms varies, both can mean seize, snatch or plunder, but, according to both James Adams and Alison Keith there is also the implication of unwillingness on the part of the victim, an essential aspect of what constitutes rape.³¹¹ The appendix also shows the verb *vis*, which can be translated to mean violence or assault,³¹² is used repeatedly in its various forms, particularly in the accusative *vim*.³¹³ There are a number of other terms used to characterise rape, some of which align rape with impiety. Adams discusses the use of verbs relating to violence and defilement, asserting that “a sexual act may be emotively spoken of as an act of violence or corruption, even if it is not regarded as such by its perpetrator.”³¹⁴ In the repetition of key terms Ovid is therefore able to portray rape as an act which is deliberately meant to cause injury or harm to the victim.

In the first book of the *Metamorphoses*, Ovid states that Jupiter spread his darkness over Io “and ravished her modesty” (*rapuitque pudorem*).³¹⁵ The use of *rapio* here shows that Io’s virginity is taken forcefully. The same verb is repeated in the sixth book, as Tereus contemplates how to win Philomela. He states that he is prepared “to ravish her and to defend the ravishing with cruel war” (*rapere et saevo raptam defendere bello*).³¹⁶ The implication is that the victim will not be a willing participant in the sexual union. The rape of Proserpina in the fifth book uses a form of *rapto*: “she was seen, adored and ravished by

³¹⁰ See *Met.* I vv.600, V vv.395, VII vv.695, VIII vv.850, IX vv.121, XI vv.756.

³¹¹ Adams asserts that the term *rapio* “had a strong implication that the act was carried out against the will of the victim.” (Adams, 1982: 175) Keith likewise states that “both *rapto* and *rapio* have a basic sense of ‘drag off into captivity’ and imply that the act is carried out against the will of the victim.” (Keith, 2000: 106)

³¹² The definition of *vim* is “power, force, strength; violence, assault” (Wade and Kidd, *Collins Latin Dictionary and Grammar*, 233).

³¹³ See *Met.* II vv.576, III vv.341, IV vv.233, VI vv.525 (in dative case), IX vv.332, XI vv.240, XI vv.309, XII vv.197, XIV vv.770.

³¹⁴ Adams, *The Latin Sexual Vocabulary*, 198.

³¹⁵ Ovid, *Met.* I vv.600.

³¹⁶ Ovid, *Met.* VI vv.464.

Dis" (*paene simul visa est dilectaque raptaque Diti*).³¹⁷ The same verb is utilised in the account of the rape of Pirithous. His assault, which begins the battle between the Lapiths and the centaurs, describes the way in which "the bride was caught by her hair and dragged violently away" (*raptaturque comis per vim nova nupta prehensis*).³¹⁸ The repetition of *rapio* emphasises the forcefulness of rape while simultaneously suggesting the element of violence, which is cemented with the use of *vis*.

The rape of Liriope in the third book, although mentioned only briefly, indicates the violent nature of rape. Cephisos seized hold of Liriope and brought violence to her – *vim tulit*.³¹⁹ The use of *vim* indicates the use violence in the assault. The same term is used in the account of the rape of Leucothoe in the fourth book. She is attacked by the Sun-god and "suffered his violence" (*vim passa*)³²⁰ without complaint. The use of the verb *passa*, from *patior*, reiterates her forced submission as *patior* "was the technical term for the passive role in intercourse."³²¹ The term is used again in the initial assault of Tereus upon Philomela, which is described as him violently overcoming her – "*vi superat*."³²² In the fifth book, the attempted rape of the Muses by Pyreneus is recalled, and it is stated that "Pyreneus closed his house and was preparing to use violence" (*claudit sua tecta Pyreneus vimque parat*).³²³ The nymph Pomona did not seek courtship with any of her numerous suitors, "yet, fearing some clownish violence, she shut herself up within her orchard and so guarded herself against all approach of man" (*vim tamen agrestum metuens pomaria claudit intus et accessus prohibet refugitque viriles*).³²⁴ The use of *vis* in these accounts strongly suggests that violence is synonymous with rape.

Aside from the repetition of the key terms already discussed, numerous others are used to characterise rape. Philomela describes her ordeal as an abomination (*nefandos*).³²⁵

³¹⁷ Ovid, *Met.* V vv.395.

³¹⁸ Ovid, *Met.* XII vv.223.

³¹⁹ Ovid, *Met.* III vv.344.

³²⁰ Ovid, *Met.* IV vv.233.

³²¹ Adams, *The Latin Sexual Vocabulary*, 189.

³²² Ovid, *Met.* VI vv.525.

³²³ Ovid, *Met.* V vv.287-288.

³²⁴ Ovid, *Met.* XIV vv.635-636.

³²⁵ Ovid, *Met.* VI vv.540-541.

Cassandra, who was raped by Ajax, is described as a “violated virgin” (*virgine rapta*).³²⁶ There is also the suggestion that the act of rape is an intentional act which is deliberately meant to cause immense harm to the victim. This is most evident in the rape of Caenis in the twelfth book, where “Ovid makes clear the aggressive nature of rape and its intention to harm or hurt by having Caenis call it an *injuria* and, much more explicitly a few lines later, by identifying sexual penetration with a wound.”³²⁷ The narrator of this story, Nestor, also discusses penetration in relation to warfare by stating that, after her transformation, Caenis will be safe from rape: “she should be proof against any wounds and should never fall before any sword” (*saucius ullis vulneribus fieri ferrove occumbere posset*).³²⁸ Leo Curran notes, “the deliberate vagueness of the language also includes vaginal and anal rape.”³²⁹ The rape of Perimele supports the notion that rape is an act of deliberate injury. Her rapist announces, “I adored her and took the name of virgin from her” (*huic ego virgineum dilectae nomen ademi*).³³⁰ This indicates that the rape was a deliberate attack on her status as a virgin, the consequences of which prove to be extremely harmful to the victim.

³²⁶ Ovid, *Met.* XIV vv.468.

³²⁷ Curran, “Rape and Rape Victims,” 276.

³²⁸ Ovid, *Met.* XII vv.206-207.

³²⁹ Curran, “Rape and Rape Victims,” 276.

³³⁰ Ovid, *Met.* VIII vv.592.

Chapter Five: The Critique of Patriarchy

Roman Patriarchy: The Animal Metaphor

As previously discussed, one of the more prominent characteristics of Ovid's perpetrators are their animalistic behaviours. The rapists are frequently aligned with predatory animals while their victims are shown as animals typically identified as prey. This alignment of rapists with animals, as well as demonstrating the barbaric nature of their crime, serves to broaden Ovid's overall critique. The focus shifts from men who commit rape and extends to the men who rule Rome. This is done by using animals which are symbolic of Rome or linked to Rome's history in a significant way. By aligning the rapists of the narrative with predatory animals which are so closely associated with Rome, Ovid is able to project the image of powerful Roman men abusing their power and, like their animal counterparts in the narrative, behaving as predators seeking weaker prey. The victims of the narrative, also aligned with various animals, further the notion of the perpetrators as the personification of Rome by becoming representative of the Roman populace. Throughout the narrative, Ovid includes subtle warnings against such beasts, which can be read as a subliminal warning directed at his readers.

In the first and sixth books, Apollo is aligned with a wolf, a lion, and an eagle, and later with a hawk and, again, a lion. The symbolism of the wolf has its origins in the founding myth of Rome, with the legendary founders Romulus and Remus being reared by a she-wolf. Despite this, wolves did not necessarily have positive associations. The animal was "familiar in Latin literature as the slaughterer of sheep and goats – the shepherd's and herdsman's inveterate foe."³³¹ Philo of Alexandria, a Greek philosopher, asserted that wolves were sly by nature.³³² Lions were a symbol of Rome due, in part, to their frequent display in spectacles.³³³ Philo categorises Lions as aggressive beasts "ready to act unjustly and to injure."³³⁴ The symbolism of the eagle is much more explicit. The eagle, as 'the constant companion and

³³¹ J.M.C. Toynbee, *Animals in Roman Life and Art* (London: Thames and Hudson, 1973) 101.

³³² "Some of them are sly, for example wolves and foxes." Philo Judaeus, *On Animals*, ed. and trans. by S.T. Newmyer (New York, Routledge, 2011) 66.

³³³ Lions can also be considered as a display of imperial power. Mark Antony, for instance, reportedly tamed the beasts enough to have them draw his chariot (see Pliny, *Natural History* VIII.21.110).

³³⁴ Philo Judaeus, *On Animals*, 70.

attribute of Jupiter,”³³⁵ is often adopted by Roman emperors. In a first century relief, an eagle stands underneath the throne of Augustus.³³⁶ Two marble statues of Claudius, also dated to the first century, prominently display the eagle.³³⁷ The eagle, therefore, came to be an easily recognizable symbol of “Roman imperial victory and might.”³³⁸ I suggest to read its presence in the text, specifically in the context of rape, as a significant deflation of Roman power.

In the second book, Jupiter takes on the form of a bull in order to abduct Europa. In the form of a bull, his handsomeness is made even more so by his snow-white coat. He appears, to Europa at least, as the ultimate image of innocence and gentleness. In reality, the bull was a symbol of raw power and came to be associated with the most powerful men. This was due to both the link to the hero Hercules, who had conquered the Cretan bull, and because of the animal’s strength. Bulls appeared frequently in the arena, pitted against men and other animals. They came to be associated with prominent Roman men such as Julius Caesar, who was the first to exhibit bulls fighting men on horseback in Rome, as well as Claudius and Nero who both held similar spectacles in later decades.³³⁹ Jupiter also features in the tapestry of Arachne, which reveals his various animal disguises. He takes on the form of the eagle, the animal most associated with the king of the gods, as well as the swan. Swans, though not an overtly predatory animal, were seen in Rome as somewhat brutal animals which, as noted by Pliny the Elder, were known to engage in cannibalism.³⁴⁰ The alignments of these perpetrators with animals who so explicitly represent Rome suggest a much broader picture. The crimes, which can be seen on the surface as simply the abuse of divine power, can be considered as a deflation of Roman power.

³³⁵ Toynbee, *Animals in Roman Life and Art*, 240.

³³⁶ The ‘Gemma Augustea’ was carved at the beginning of the first century AD, probably by Dioscurides. The top tier displays a seated Augustus with a clearly distinguishable eagle positioned under his throne

³³⁷ The first statue, ‘Claudius as Jupiter,’ was also carved in the first century and shows an eagle standing at his feet. The second originally stood in Leptis Magna and showed a seated Claudius holding a globe in his right hand, upon which an eagle was perched.

³³⁸ Toynbee, *Animals in Roman Life and Art*, 241.

³³⁹ See Toynbee, *Animals in Roman Life and Art*, 149-163.

³⁴⁰ Gaius Plinius Secundus, *Natural History*, vol. 3. ed. and trans. H. Rackham (Cambridge: Harvard University Press, 1938) X.32.63.

The first subtle warning against the aforementioned animals is in the first book, where Jupiter offers to accompany Io through the woods in case she is afraid to enter the wild beasts' lairs alone.³⁴¹ It almost seems to be a forewarning of his imminent attack, spurred on by his base desires. Io is subsequently transformed into a cow, an animal that had long served the state of Rome as a sacrificial creature. Jupiter abuses his power and sacrifices Io so that his need, to conceal his crime, can be met. In the story of Callisto, yet another victim of Jupiter, there is an indication that these are beasts to be feared. Callisto is transformed into a bear, but still fears the other bears as well as the wolves which she now lives with – she “shuddered at sight of other bears which she saw on mountain-slopes. She even feared the wolves” (*ursaque conspectos in montibus horruit ursos pertimuitque lupos*).³⁴² This is perhaps a cautionary tale for the reader; though she is no longer a woman, and has now become a predator herself, Callisto is still not entirely safe as she is threatened by the other animals.

The Critique of an Emperor: Augustus as Jupiter

As discussed in the second chapter, most of the rape scenes presented in the *Metamorphoses* feature a perpetrator that can be categorised as non-human. Of these perpetrators, the most prominent is Jupiter. Ovid transcribes the names of approximately thirteen victims, with Europa and Ganymede mentioned twice in the narrative.³⁴³ The king of the gods is presented as a formidable figure, who consciously employs the tools of deception, manipulation, as well as blatant abuse, to satisfy his own personal desires. The idea that the character of Jupiter is representative of Augustus is feasible when examining some of the similar traits between the two - one is the father of Rome and the other is the father of the gods, both are dominant male characters and both have a seemingly ageless quality.³⁴⁴ This concept will be explored further with a close examination and analysis of the

³⁴¹ “But if thou fearest to go alone amongst the haunts of wild beasts, under a god’s protection shalt thou tread in safety even the inmost woods” (*quodsi sola times latebras intrare ferarum, praeside tuta deo nemorum secreta subibis*). Ovid, *Met.* I vv.593-594.

³⁴² Ovid, *Met.* II vv.494-495.

³⁴³ See Appendix One.

³⁴⁴ According to Kleiner, in Roman art Augustus was given an ageless quality as part of a carefully crafted image of “a godlike leader, a superior being who, miraculously, was eternally youthful.” (Kleiner, 2007: 67)

text, and will supplement the argument that by aligning Jupiter with Augustus the author is able to present a compelling exposé of patriarchy.

The first book of the *Metamorphoses* describes the anarchy that occurred after the creation of the world. As O'Hara points out - "the philosophical and ideological closure of the cosmogony is undone by passions, both mortal and divine, that confuse the elemental categories originally defined by the demiurge."³⁴⁵ Ovid writes that Jupiter visited earth during the Iron Age, only to receive disrespect from the mortal Lycaon. The internal narration of this section contains many discrepancies. These are catalogued by James O'Hara: "Jupiter says that he visited earth in disguise (213), but that when he came to Arcadia he revealed himself to be a god (220). He claims that mankind must be destroyed utterly (188), but everyone except Lycaon worshipped him piously (220-1)."³⁴⁶ These inconsistencies undermine the god's role as an author, and suggest that his claim that mankind was deserving of their fate is unsupported. Jupiter also claims that he is cleansing the earth of evil to make it a safe place for lesser divinities, yet he routinely visits earth to commit his atrocious crimes. The hypocrisy of Jupiter, as well as his apparent untrustworthiness, is established early in the narrative. His subsequent behaviour and abhorrent actions reinforce the overall negative images of power and abuse that Ovid is presenting.

The first instance in the poem that establishes a perceptible link between Jupiter and Augustus occurs when the god summons the other divinities for a meeting. The purpose of the meeting is to announce the intended destruction of the world, and in this scene Ovid "associates Jupiter and the pending destruction of the world with Rome. The street map of heaven parallels that of ancient Rome [...] the council that met in Jupiter's palace, as the senate met in Augustus' house, follows procedures that are recognizably that of the Roman senate."³⁴⁷ The parallel continues as Ovid describes the reaction of the gods to Jove's story:

³⁴⁵ J. O'Hara, *Inconsistency in Roman Epic: Studies in Catullus, Lucretius, Vergil, Ovid and Lucan* (New York: Cambridge University Press, 2007) 109.

³⁴⁶ O'Hara, *Inconsistency in Roman Epic*, 116.

³⁴⁷ Ginsberg, "Ovid's 'Metamorphoses,'" 228.

Confre muere omnes studiisque ardentibus ausum
taliam deprecant: sic, cum manus impia saevit
sanguine Caesareo Romanum extinguere nomen,
attonitum tantae subito terrore ruinae
humanum genus est totusque perhorruit orbis;
nec tibi grata minus pietas, Auguste, tuorum
quam fuit illa Iovi.³⁴⁸

All clamoured, and with eager zeal demanded
him who had been guilty of such bold infamy. So,
when an impious band was mad to blot out the
name of Rome with Caesar's blood, the human race
was dazed with a sudden fear of mighty ruin, and the
whole world shuddered in horror. Nor is the loyalty
of thy subjects, Augustus, less pleasing to thee than
that was to Jove.

The reaction of the gods to Jupiter's tale about Lycaon is the first simile in the poem as their reaction is likened to that of the Roman senate upon learning of the conspiracy against the life of Augustus.³⁴⁹ If Thompson's suggestion is correct, that it was in the temple of Apollo that the news of an attempt on the life of Augustus was announced, then the correspondence of the simile is very close.³⁵⁰ Warren Ginsberg notes the unsettling nature of this scene, particularly the quick condemnation of Lycaon by the other gods, despite the fact that they did not yet know what he had done. According to Ginsberg, the metamorphosis of Lycaon, the first of many in the narrative, "shows that Ovid's doubt about Rome's exercise of power is inseparable from his condemnation of Augustus."³⁵¹ The

³⁴⁸ Ovid, *Met.* I vv.199-205.

³⁴⁹ D.C. Feeney, *The Gods in Epic: Poets and Critics of the Classical Tradition* (Oxford: Clarendon press, 1991) 199.

³⁵⁰ "The temple of Apollo and its related structures were begun in 36 B.C. [...] they were completed and dedicated in 28 [...] the library was open by 23, which was a significant year for Augustus; he fell so ill [...] it would have been very convenient for the emperor to have the senate meet nearby during his convalescence, and the recently opened library was the obvious site. This is when meetings there first began." D.L. Thompson, "The Meetings of the Roman Senate on the Palatine," *American Journal of Archaeology* 85 (1981) 339.

³⁵¹ Ginsberg, "Ovid's 'Metamorphoses,'" 229.

supposed purification of the earth further propagates a negative image of the “almighty father” (*pater omnipotens*)³⁵² as the flood “violates boundaries, confuses categories, and returns things to a state like chaos (291-2).”³⁵³ Ginsberg argues that, in truth, the flood has made no real difference. In the new age, Apollo has adopted his father’s power and “even if Apollo’s purpose differs from Jupiter’s, or Jupiter’s from Saturn’s, whenever absolute power is exercised, it is affiliated with imperial Rome.”³⁵⁴ Thus the first book not only establishes a firm link between Jupiter and Augustus, but also it alludes to the exclusive cycle of masculine power wherein power passes between men who are able to abuse their authority in the unimpeded patriarchal system.

The series of sexual assaults committed by Jupiter begins in the first book, shortly after his absolute power as the king of the gods has been established. It is therefore not surprising that the object of his desire, the mortal girl Io, is overcome without difficulty. In the aftermath of the rape, Jupiter tries to conceal his crime from his wife by turning Io into a cow. Juno is “lied to” (*mentitur*)³⁵⁵ by Jupiter, an act which demonstrates his penchant for circumventing the truth while also creating further uncertainty regarding the story of Lycaon.³⁵⁶ The violent element of the next rape is made explicit as Ovid describes Callisto’s valiant struggle. Jupiter’s ability to change his *modus operandi* is evident in his attack upon Europa as he forgoes brute force and instead deceives the maiden to gain her trust. The apparent adaptability of the god is arguably another reflection on Augustus, whose tactics of domination likewise evolved from violent to deceptive. At the beginning of his political career, during the second triumvirate, Augustus met with Antony and Lepidus to form a list of political enemies or potential threats that were to be eliminated. According to the Greek

³⁵² Ovid, *Met.* I vv.154.

³⁵³ O’Hara, *Inconsistency in Roman Epic*, 109.

³⁵⁴ Ginsberg, “Ovid’s ‘Metamorphoses,’” 230.

³⁵⁵ Ovid, *Met.* I vv.615.

³⁵⁶ As James O’Hara observes, “if he lies about Io, should we believe his story of Lycaon?” (O’Hara, 2007: 118)

historian Appian, a number of senators and *equites* were named.³⁵⁷ This was an extremely effective means of eliminating opponents, particularly with the offer of incentives for the arrest of those named. Appian also details scenes of violence and chaos in the immediate aftermath of this meeting.³⁵⁸ These earlier methodologies of securing power are in stark contrast to Augustus' later nonviolent practises, which relied heavily on propaganda to maintain control. In relation to this radical change, Galinsky states:

“when Caesar’s will was read in the Forum on 19 March 44 B.C., it named Octavian, his eighteen-year-old nephew, as heir. Over the next few years as he moved to consolidate that legacy, his behaviour was widely condemned as ruthless, unprincipled, and tyrannical – he even condoned the murder of Cicero, who had earlier given him invaluable support, and been viewed as a “father” by Octavian – and yet, long before the end of his life he was universally admired (and widely worshipped) as a benevolent patron of all that was best in Roman culture; and Father and Saviour of the Country.”³⁵⁹

The perception of Jupiter in the *Metamorphoses* is similarly subjective. The relationship between the god and Semele highlights a positive view of Jupiter despite his past wrongdoings. Semele is infatuated with him, although his ongoing sexual relationship with

³⁵⁷ “As soon as the triumvirs were by themselves they joined in making a list of those who were to be put to death. They put on the list those whom they suspected because of their power, and also their personal enemies, and they exchanged their own relatives and friends with each other for death, both then and later. For they made additions to the catalogue from time to time, in some cases on the ground of enmity, in others for a grudge merely [...] or on account of their wealth, for the triumvirs needed a great deal of money to carry on the war [...] The number of senators who were sentenced to death and confiscation was about 300, and of the knights about 2000.” Appianus of Alexandria, *Civil Wars*, ed. and trans. by H. White (London: Macmillan and Co., 1899) IV.II.5.

³⁵⁸ As they left the conference to proceed to Rome they postponed the proscription of the greater number of victims, but they decided to send executioners in advance and without warning to kill twelve, or, as some say, seventeen, of the most important ones, among whom was Cicero. Four of these were slain immediately, either at banquets or as they were met on the streets; and when search was made for the others in temples and houses, there was a sudden panic which lasted through the night, and a running to and fro with cries and lamentation as in a captured city. When it was known that men were being seized and massacred, although there was no list of those who had been previously sentenced, every man thought that he was the one whom the pursuers were in search of. Thus in despair some were on the point of burning their own houses, and others the public buildings, or of choosing some terrible deed in their frenzied state before the blow should fall upon them...” Appian, *Civil Wars*, IV.II.6.

³⁵⁹ Galinsky, *The Cambridge Companion to the Age of Augustus*, 152.

her can be classified as 'petit rape.' Her request to see the god in his true form and her subsequent death seem to provoke a genuine emotional response;³⁶⁰ however, the dubious nature of his character is brought back into focus as Arachne's tapestry reverts the perception of Jupiter back to disapproval.

The tapestry of Arachne, detailed in chapter four, is an intricate artwork that depicts nine of Jupiter's victims. The scope of the work is unclear, however the sheer number of scenes and characters that feature on the tapestry indicate that the piece is considerably large. The subject matter focuses on the misdeeds of the gods. Arachne weaves eighteen separate scenes with approximately thirty separate characters, and "to all these Arachne gave their own shapes and appropriate surroundings" (*omnibus his faciemque suam faciemque locorum reddidit*).³⁶¹ The work is of high quality, indicated by the realism of the scene showing the rape of Europa and Ovid's assertion that "not Pallas, nor envy himself, could find a flaw in that work" (*non illud Pallas, non illud carpere Livor possit opus*).³⁶² The principal characters are Jupiter, Neptune, Apollo, Bacchus and Saturn, with the king of the gods surpassing the others in his number of victims and the number of disguises he adopts. The tapestry of Arachne is presented by Ovid as a type of artistic monument to Jupiter, though in this case the purpose is to denounce rather than to celebrate. It is feasible that Ovid is here alluding to the Augustan monuments inundating Rome, particularly those which are an artistic catalogue of Augustus' achievements. Between 13 and 9 BCE the *Ara Pacis Augustae* (Altar of Augustan Peace) was erected to celebrate Augustus' return from a successful campaign. Unlike Arachne's uncensored work, that doesn't retreat from the truth, the altar presents an idealised version of reality on the north and south friezes. The entire imperial family is featured. Galinsky explores the striking similarities between the characters, concluding that this is a deliberate method of communicating unity and

³⁶⁰ "The god would have checked her even as she spoke; but already her words had sped forth into uttered speech. He groans; for neither can she recall her wish, nor he his oath. And so in deepest distress he ascends the steep of heaven, and with his beck drew on the mists that followed, then mingling clouds and lightnings and blasts of wind, he took last the thunder and that fire that none can escape" (*voluit deus ora loquentis opprimere: exierat iam vox properata sub auras. ingemuit; neque enim non haec optasse, neque ille non iurasse potest. ergo maestissimus altum aethera conscendit vultuque sequentia traxit nubila, quis nimbos inmixtaque fulgura ventis addidit et tonitrus et inevitabile fulmen*). Ovid, *Met.* III vv.295-301.

³⁶¹ Ovid, *Met.* VI vv.121-2.

³⁶² Ovid, *Met.* VI vv.129-30.

stability.³⁶³ The overriding message of harmony is emphasised by the deliberate exclusion of battle scenes, as well as the presentation of Mars as a patriarchal guardian of Romulus and Remus rather than the god of war. Every artistic element of the structure is designed to propagate Augustus' ideals. The swirling acanthus plants that decorate the friezes were symbolic of immortality and rebirth however the plant is a creeping plant that overruns other plant life, much like the clinging ivy that intertwines with flowers on the border of Arachne's tapestry. The account that is provided by Arachne is uncensored and impromptu, resulting in a seemingly honest rendering of events. By comparison, the reliability of the historical narrative presented on the *Ara Pacis* is questionable.

Ovid's Rendering of an Augustan Apollo

The role of Apollo in regard to the rape narratives of the *Metamorphoses* is less prominent than that of Jupiter, however in regard to Augustus there is a stronger connection between the emperor and this god. The connection was embedded in Roman tradition, beginning in earnest with the Battle of Actium in 31B.C.E. The ancient accounts, such as the description given by the Latin poet Propertius, state that Augustus won the decisive battle with the aid of Apollo.³⁶⁴ In 28 B.C.E the emperor dedicated the Temple of Apollo Palatinus, adjacent to

³⁶³ "Most significant is that members of the family's Julian and Claudian branches resemble one another not because of common genes but as the result of a clever fiction. Real and imagined semblance is the goal, melding the imperial family into a unified ruling elite that, in its indivisible concord, ensures the stability and flourishing of Rome. The portraits of Augustus and Livia serve as prototypes and all members of the procession are potential surrogates for one another. The message of the nearly identical companions is that they are all for one and one for all." (Galinsky, *The Cambridge Companion to the Age of Augustus*, 216.)

³⁶⁴ "The enemy fleet was doomed by Trojan Quirinus, and the shameful javelins fit for a woman's hand: there was Augustus's ship, sails filled by Jupiter's favour, standards now skilful in victory for their country. Now Nereus bent the formations in a twin arc, and the water trembled painted by the glitter of weapons, when Phoebus, quitting Delos, anchored under his protection (the isle, uniquely floating, it suffered the South Wind's anger), stood over Augustus's stern, and a strange flame shone, three times, snaking down in oblique fire. Phoebus did not come with his hair streaming round his neck, or with the mild song of the tortoise-shell lyre, but with that aspect that gazed on Agamemnon, Pelop's son, and came out from the Dorian camp to the greedy fires, or as he destroyed the Python, writhing in its coils, the serpent that the peaceful Muses feared [...] He spoke, and lent the contents of his quiver to the bow: after his bowshot, Caesar's javelin was next. Rome won, through Apollo's loyalty: the woman was punished: broken sceptres floated on the Ionian Sea. But Caesar his 'father' marvelled, and spoke from his comet released by Venus: 'I am a god: and this shows evidence of my race.'" Sextus Propertius, *Elegies*, ed. and trans. by L. Mueller (Leipzig: Teubner, 1898) IV.6.37.

which was the emperors own home. The renown of this temple is evident by the mention of it in many ancient sources.³⁶⁵ Propertius describes its inauguration in the following way:

“Phoebus’ gold colonnade was opened today by mighty Caesar; such a great sight, adorned with columns from Carthage, and between them the crowd of old Danaus’s daughters. There in the midst, the temple reared in bright marble, dearer to Phoebus than his Ortygian land. Right on the top were two chariots of the Sun, and the doors of Libyan ivory, beautifully done. One mourned the Gauls thrown from Parnassus’s peak, and the other the death, of Niobe, Tantalus’s daughter. Next the Pythian god himself was singing, in flowing robes, between his mother and sister. He seemed to me more beautiful than the true Phoebus, lips parted in marble song to a silent lyre.”³⁶⁶

The magnificent temple was the most powerful expression of “the Princeps’ appropriation of Apollo as a kind of personal patron.”³⁶⁷ Ovid exploits this link, firstly by recanting stories of rape and other violent acts to show Apollo as an immoral character, and secondly by showing that the powerful god has a proclivity for poor decision making, usually prompted by outbursts of anger.

As Millar suggests, the entrance of Apollo into Ovid’s epic, as the slayer of Python, “metaphorically represents Octavian’s victory at Actium.”³⁶⁸ The first book also ascertains a link between Jupiter and Apollo when the king of the gods summons an assembly on Mount

³⁶⁵ “Caesar, on his victorious return to the city, made the announcement that he meant to set apart for public use certain houses which he had secured by purchase through his agents in order that there might be a free area about his own residence. He further promised to build a temple of Apollo with a portico about it, a work which he constructed with rare munificence.” Marcus Velleius Paterculus, *Roman History*, ed. and trans. by F.W. Shipley (Cambridge: Harvard University Press, 1924) II.81.3. “He reared the temple of Apollo in that part of his house on the Palatine for which the soothsayers declared that the god had shown his desire by striking it with lightning. He joined to it colonnades with Latin and Greek libraries, and when he was getting to be an old man he often held meetings of the senate there as well, and revised the lists of jurors.” Gaius Suetonius Tranquilius, “Augustus,” in *The Lives of the Twelve Caesars*, vol. 1. ed. and trans. by J.C. Rolfe (Cambridge: Harvard University Press, 2001) II.29.3. “Augustus finished and dedicated the Temple of Apollo on the Palatine, along with the precinct around the temple and the libraries there” (Cassius Dio, *Roman History*, 53.1.13).

³⁶⁶ Propertius, *Elegies*, II.31.

³⁶⁷ J. Miller, “Ovid and Augustan Apollo,” *Hermathena* 177 (2005) 165.

³⁶⁸ Miller, “Ovid and Augustan Apollo,” 171.

Olympus, which Ovid styles the “*magni... Palatia caeli*.”³⁶⁹ The Augustan Palatine was most closely associated with Apollo, whose new temple was literally connected to the Emperor’s house.³⁷⁰ This association with Augustus, and the dubious character of Jupiter, is the beginning of Ovid’s disparaging account of Apollo. Shortly thereafter, the attempted rape of Daphne further criticizes the god, and by extension Augustus and his rule, as he attempts simultaneously to boast, to cajole and flatter his victim, and to threaten her.³⁷¹ Apollo’s actions in this scene demonstrate his egotism and his willingness to use intimidation and other malicious tactics to achieve domination. As a reflection upon the rule of Augustus, John Miller surmises that “this hardly reads like the foundation text of a new world order.”³⁷² The scene of Apollo’s attempted assault on Daphne concludes with Daphne’s transformation into a laurel tree. Apollo then tells Daphne that she will guard the house of Augustus, to whom the senate had granted the permanent right to display a crown of oak leaves above his threshold.³⁷³ According to Dio, this was to symbolise “that he was always victor over his enemies and the saviour of the citizens.”³⁷⁴ It also signified his “close affiliation with his new next-door neighbour, Apollo.”³⁷⁵ The explanation offered by Ovid as to the origins of the laurel tree deflates the traditional symbolism of an image frequently associate with Augustus. According to Dio the laurel tree was symbolic of Augustus’ victory over his enemies,³⁷⁶ however Ovid’s account equates the laurel tree to victimology. The first rape scene has, therefore, effectively aligned Apollo with Augustus and initiated the sequence of criticisms that will continue in the second book with the story of Apollo’s son.

The story of Phaethon in the second book enables Ovid to simultaneously illustrate the character of Apollo while revealing the problems inherent in the patriarchal transferral of power. The poem describes Phaethon’s unfounded doubt about his paternity and his subsequent journey to the palace of Apollo. The god makes an oath, promising to grant his son any wish he desires to prove his fatherhood. Phaethon’s wish is to drive his father’s

³⁶⁹ Ovid, *Met.* I vv.176.

³⁷⁰ Miller, “Ovid and Augustan Apollo,” 172.

³⁷¹ Martindale also comments that “he delivers an account of his powers which enacts the form of hymn and prayer – he is his own self-worshipper.” (Martindale, 2005: 204)

³⁷² Miller, “Ovid and Augustan Apollo,” 204.

³⁷³ Augustus was also granted the right to place laurel trees in front of his *domus*.

³⁷⁴ Dio, *Roman History*, 53.16.4.

³⁷⁵ Miller, “Ovid and Augustan Apollo,” 176.

³⁷⁶ Dio, *Roman History*, 53.16.4.

chariot of sun, a request that cannot be refused. The outcome is disastrous. Ovid describes Apollo's feelings of *paenitentia*,³⁷⁷ a significant expression of emotion that is akin to regret. According to Laurel Fulkerson, "*paenitentia* may be seen as a uniquely human emotion, since it implies a lack of power;"³⁷⁸ as a result, the term can be viewed as a strategy for demeaning the gods. In regard to Augustus and the overall discussion of power, Ovid's portrayal of Apollo's *paenitentia* undermines his status as a god and therefore raises questions regarding his (divine) power.³⁷⁹ Although Phaethon is indeed the son of Apollo, he is completely unqualified to drive the chariot and his inexperience causes him to quickly lose control. The chariot veers off course and devastates the earth, prompting the intervention of Jupiter whose lightning bolt strikes and kills Phaethon. Fulkerson cites this story as an example of Apollo's undivine fallibility, and suggests that the god is limited by his own divinity. Having sworn an oath by the river Styx, he cannot withdraw his promise to his son and therefore seals his doom. The hastily sworn oath itself is the subject of much criticism. William Anderson judges Apollo to be foolish and rash,³⁸⁰ while Brooks Otis describes him as weak and unthinking.³⁸¹ The behaviour of the god after the death of his son is revelatory of his questionable morals as well as his irrational anger. Apollo, refusing to accept responsibility for the death of his son, blames his horses and punishes them with harsh whipping.³⁸² The morality of Apollo is undermined by his unconvincing grief, described by Fulkerson as "theatrical"³⁸³ and by Galinsky as "too overdone to be touching."³⁸⁴ It is significant that Apollo does not learn to be more careful about swearing oaths, nor does he discontinue punishing innocent parties for his own mistakes.

³⁷⁷ "The father repented him off his oath. Thrice and again he shook his bright head and said: 'Thy words have proved mine to have been rashly said. Would that I might retract my promise! For I confess, my son, that this alone would I refuse thee. But I may at least strive to dissuade thee. What thou desirest is not safe' (*Paenituit iurasse patrem: qui terque quaterque concutiens inlustre caput 'temeraria' dixit 'vox mea facta tua est; utinam promissa liceret non dare! confiteor, solum hoc tibi, nate, negarem. dissuadere licet: non est tua tuta voluntas*). Ovid, *Met.* II vv.49-53.

³⁷⁸ L. Fulkerson, "Apollo, Paenitentia, and Ovid's 'Metamorphoses,'" *Mnemosyne* 59 (2006) 390.

³⁷⁹ See Fulkerson, 2006: 389.

³⁸⁰ W.S. Anderson, *Ovid's Metamorphoses, Books 1-5* (Norman: University of Oklahoma Press, 1997) 226.

³⁸¹ B. Otis, *Ovid as an Epic Poet* (Cambridge: Cambridge University Press, 1970) 109.

³⁸² "Then Phoebus yokes his team again, wild and trembling still with fear; and in his grief, fiercely plies them with lash and goad (yes, fiercely plies them), reproaching and taxing them with the death of his son" (*colligit amentes et adhuc terrore paventes Phoebus equos stimuloque dolens et verbere saevit [saevit enim] natumque obiectat et inputat illis*). Ovid, *Met.* II vv.398-400.

³⁸³ Fulkerson, "Apollo, Paenitentia, and Ovid's 'Metamorphoses,'" 391.

³⁸⁴ Galinsky, *Ovid's Metamorphoses*, 135.

The story of the raven in the second book shows that Apollo's poor decision making and questionable behaviour that was displayed in the Phaethon episode is archetypal. In this scene, the raven reveals to Apollo that his pregnant lover, Coronis, is committing adultery. In an unrestrained fit of rage, the god kills his lover, and regrets it almost instantly. The term *paenitentia* is repeated, again destabilizing his power.³⁸⁵ Apollo again demonstrates a lack of accountability, as he "immediately turns on the raven, whom he considers the true cause of his actions, and changes her feathers to from white to black as punishment."³⁸⁶ There is some indication of self-hatred on the part of Apollo, however the god quickly returns to blame and punishment which causes Fulkerson to remark that "punishment is, in any case, a more traditional mode for the gods than is self-reflection."³⁸⁷ In the tenth book, the attitude of Apollo in the Hyacinthus narrative mirrors his behaviour in the earlier stories. In this scene the god throws a discus with too much vigour, inadvertently killing his lover, Hyacinthus.³⁸⁸ Ovid notes that Apollo tries to heal him "but his arts are of no avail; the wound is past all cure" (*nil prosunt artes: erat inmedicabile vulnus*).³⁸⁹ As the god of healing, Apollo's inability to actually heal Hyacinthus evokes questions regarding his power, specifically whether it is authentic or merely a façade. Ovid's reproachful representation continues into the sixth book where, at the behest of Leto, Apollo murders the children of Niobe. The mortal woman, and mother of twelve, had refused to worship Leto, mother to only two children. Leto summons her two sons, Apollo and Artemis, and begins her lamentation. Apollo's response is hasty as he cries "'Have done! a long complaint is but a delay of punishment'" (*'desine!' [...] 'poenae mora longa querella est'*).³⁹⁰ The children are killed one by one, and though the god is moved by the pleading of one child he is unable to

³⁸⁵ "The lover, alas! too late repents his cruel act; he hates himself because he listened to the tale and was so quick to break out in wrath" (*Paenitet heu! sero poenae crudelis amantem, seque, quod audierit, quod sic exarserit, odit*). Ovid, *Met.* II vv.612-13.

³⁸⁶ Fulkerson, "Apollo, Paenitentia, and Ovid's 'Metamorphoses,'" 393.

³⁸⁷ Fulkerson, "Apollo, Paenitentia, and Ovid's 'Metamorphoses,'" 393.

³⁸⁸ "Straightaway the Taenarian youth, heedless of danger and moved by eagerness for the game ran out to take up the discus. But the hard earth, returning the throw, hurled it back up full in your face, O Hyacinthus. The god grows deadly pale even as the boy, and catches up the huddled form; now he seeks to warm you again, now tries to staunch your dreadful wound, now strives to stay your parting soul with healing herbs" (*protinus imprudens actusque cupidine lusus tollere Taenarides orbem properabat, at illum dura repperusso subiecit verberare tellus in vultus, Hyacinthe, tuos. expalluit aequae quam puer ipse deus conlapsosque excipit artus, et modo te refovet, modo tristia vulnera siccant, nunc animam admotis fugientem sustinet herbis*). Ovid, *Met.* X vv.182-188.

³⁸⁹ Ovid, *Met.* X vv.189.

³⁹⁰ Ovid, *Met.* VI vv.215.

retract his arrow and the boy dies. This again undermines his actual power; as Fulkerson aptly puts it, “like human beings, Apollo is unable to undo his actions.”³⁹¹ It is difficult to ascertain the extent to which Apollo’s “divine deflation”³⁹² reflects on Augustus as there is a lack of comprehensive evidence on this topic; however, as Fulkerson again suggests “like Apollo, Augustus has a great deal of power, and can harm those with who he is angry [...] This may well render him quasi-divine, but Ovid may also hint at his refusal to act as a morally responsible agent or to face the consequences of his actions in a constructive way. Augustus, like his patron Apollo, is less than human.”³⁹³

Book Fifteen: The Final Metamorphosis and Ovid’s Epilogue

The deliberate coupling of Augustus with Jupiter and Apollo, as well as the underlying critique of patriarchy present throughout the text, is concluded in the final book of the *Metamorphoses*. Ovid presents his own voice and that of Jupiter strongly as he alludes to Augustan ideologies and the future of Rome. It is difficult to confidently assert that Ovid is either Augustan or anti-Augustan; I would argue that he is, at the very least, neutral in his feelings towards the emperor. This book, particularly the scene describing the death and deification of Julius Caesar (745-870), has been interpreted in many ways in scholarly tradition. I argue that it displays ideas presented by Ovid throughout and discussed in this thesis.

The correspondence between Augustus and Jupiter culminates in the Caesar episode. It has been rightly suggested that the episode “recreates the atmospherics of the Lycaon story from Book I, in which an attempted assassination of Jupiter was linked to plots against Caesar.”³⁹⁴ In Book 15 Ovid writes: “Jupiter controls the heights of heaven and the kingdom of the triformed universe; but the earth is under Augustus’ sway. Each is both sire and ruler” (*Iuppiter arces temperat aetherias et mundi regna triformis, terra sub Augusto est; pater est et rector uterque*).³⁹⁵ James O’Hara regards this as “an explicit comparison linking Augustus

³⁹¹ Fulkerson, “Apollo, Paenitentia, and Ovid’s ‘Metamorphoses,’” 399.

³⁹² Otis, *Ovid as an Epic Poet*, 108.

³⁹³ Fulkerson, “Apollo, Paenitentia, and Ovid’s ‘Metamorphoses,’” 401.

³⁹⁴ O’Hara, *Inconsistency in Roman Epic*, 128.

³⁹⁵ Ovid, *Met.* XV vv.858-860.

to Jupiter, as two sons greater than their fathers.”³⁹⁶ Karl Galinsky notes that although the link between Augustus and Jupiter is clear in these lines, Ovid actually discontinues the analogy in line 866 when Ovid prays to Jupiter to delay the apotheosis of Augustus.³⁹⁷ This discontinuation features in Galinsky’s criticism of the identification of the emperor with the king of the gods, though this reading has won few adherents.³⁹⁸ It does indeed appear that there is insufficient evidence to confidently dispute the argument that Ovid is pairing the two men.

The extent to which the fifteenth book reveals Ovid’s true sentiment is also the subject of much scepticism. In the speech of Jupiter, the god discusses the future deification of Augustus:

Pace data terris animum ad civilia vertet
iura suum legesque feret iustissimus auctor
exemploque suo mores reget inque futuri
temporis aetatem venturorumque nepotum
prospiciens prolem sancta de coniuge natam
ferre simul nomenque suum curasque iubebit,
nec nisi cum senior meritis aequaverit annos,
aetherias sedes cognataque sidera tanget.
hanc animam interea caeso de corpore raptam
fac iubar, ut semper Capitolia nostra forumque
divus ab excelsa prospectet Iulius aede!³⁹⁹

When peace has been bestowed upon all lands
he shall turn his mind to the rights of citizens, and
as a most righteous jurist promote the laws. By his
own good example shall he direct the ways of men,
and, looking forward to future time and coming

³⁹⁶ O’Hara, *Inconsistency in Roman Epic*, 128.

³⁹⁷ Galinsky, *Ovid’s Metamorphoses*, 254.

³⁹⁸ See O’Hara, 2007: 129.

³⁹⁹ Ovid, *Met.* XV vv.832-842.

generations, he shall bid the son, born of his chaste
wife, to bear his name and the burdens of his cares;
and not till old age, when his years have equalled
his benefactions, shall he attain the heavenly seats
and his related stars. Meanwhile do thou catch up
this soul from the slain body and make him a star in
order that ever it may be the divine Julius who looks
forth upon our Capitol and Forum from his lofty
temple.

O'Hara acknowledges that there are various inferences that can be made. This thesis favours his suggestion that the speech is a "sardonic reference to fraudulent piety in the service of politics."⁴⁰⁰ The mention of Augustus' possible deification is undermined by the fact that Ovid has already shown the gods to be both immoral and corrupt. Furthermore, their power is destabilized as Ovid "applies to the deities the class distinctions found in Roman society; already in their first appearance (1.171-4), they are divided into *nobiles* and *plebs*."⁴⁰¹ Galinsky refers to this as Ovid's deflation of the notion of divinity, wherein he "does not refashion the gods into true superhumans, but merely concedes them the maximum allowable power that is compatible with their human characterization."⁴⁰² The poem ends with a short epilogue:

iamque opus exegi, quod nec Iovis ira nec ignis
nec poterit ferrum nec edax abolere vetustas.
cum volet, illa dies, quae nil nisi corporis huius
ius habet, incerti spatium mihi finiat aevi:
parte tamen meliore mei super alta perennis
astra ferar, nomenque erit indelebile nostrum,
quaque patet domitis Romana potentia terris,

⁴⁰⁰ O'Hara, *Inconsistency in Roman Epic*, 129.

⁴⁰¹ Galinsky, *Ovid's Metamorphoses*, 170.

⁴⁰² Galinsky, *Ovid's Metamorphoses*, 171.

ore legar populi, perque omnia saecula fama,
siquid habent veri vatum praesagia, vivam.⁴⁰³

And now my work is done, which neither the
wrath of Jove, nor fire, nor sword, nor the gnawing
tooth of time shall ever be able to undo. When it
will, let that day come which has no power save over
this mortal frame, and end the span of my uncertain
years. Still in my better part I shall be borne
immortal far beyond the lofty stars and I shall have
an undying name. Wherever Rome's power extends
over the conquered world, I shall have mention on
men's lips, and, if the prophecies of bards have any
truth, through all the ages shall I live in fame.

The attitude of Ovid towards Jupiter, and by implication Augustus, is made clear in the first lines of the epilogue. O'Hara suggests that "the anger of Jupiter is a danger to the poet's work, just as it had been to the world Jupiter drenched with flood in the story of Lycaon."⁴⁰⁴ In regards to the assertion that poetry will outlast any threats, Galinsky comments "Ovid makes an even more pointed comment on the transience of Rome by contrasting it with the permanence of his own name."⁴⁰⁵ Ovid's claim that his work is stronger than Jupiter, and that his name will be deathless, leads Richlin to conclude that both the final praise of Augustus and the prayer that his death will not occur for some time are "sadly undercut."⁴⁰⁶ The final word of the poem, *vivam*, is a declaration of the author's triumph. It suggests that, despite censorship, political abuses and patriarchal cruelties Ovid was able to produce a poem that encourages reflections on male power and divine authority.

⁴⁰³ Ovid, *Met.* XV vv.871-879.

⁴⁰⁴ O'Hara, *Inconsistency in Roman Epic*, 129.

⁴⁰⁵ Galinsky, *Ovid's Metamorphoses*, 44.

⁴⁰⁶ Richlin, *The Garden of Priapus*, 158.

Conclusion

This thesis has endeavoured to provide a comprehensive analysis of the rape narratives that are present in the *Metamorphoses*, and, in doing so, explore Ovid's underlying critique of the patriarchal system in Rome. Of the approximately fifty instances of rape, only a handful have been selected for extensive discussion. Though extensive discussion is limited to only a portion of these rape scenes, an appendix detailing all the instances of rape is provided for reference. In scholarship, Ovid is generally condemned as a misogynist with a perverse interest in sexual violence. The constantly evolving nature of Ovidian scholarship is acknowledged and a wide range of sources have been consulted in writing this thesis.

The objective of the first chapter was to provide some context for the later discussion of rape in the *Metamorphoses* by discussing gender in Rome. This vast topic has been largely condensed to relate specifically to themes addressed in subsequent chapters. By looking at a woman's place in Roman society, specifically ideologies regarding modesty and chastity, an image of the ideal Roman woman has emerged. It is proposed that the pervasive expectation of chastity contributed to a cultural template in Rome which promoted the idea that honour was eternal and more important than life itself, which was temporary. The story of Lucretia, a vital part of the Roman historical tradition, amplifies this idea as the raped woman committed suicide after losing her honour. The body of the woman was a symbol of subjugation and abuse under the monarchy, which was overthrown as a result of Lucretia's death. Much earlier in Rome's historical tradition, the Sabine women likewise became collateral damage in the greater scheme of Roman enhancement. The inherited expectation of female submission remained at the forefront of the collective Roman psyche, evident in marriage ceremonies where the bride's abduction would be re-enacted and a ritualistic parting of the bride's hair with a spearhook took place.⁴⁰⁷ In conjunction with this, the link between sex and violence is highlighted in the discussion of the body of a woman in antiquity. It is evident that sex, even when consensual, was generally perceived to be painful

⁴⁰⁷ For a discussion on the link between the Sabine narrative and later marriage ceremonies see Powell (2012: 664) and Wiseman (1983: 446).

for a woman and pleasurable for a man. The physical pain of intercourse, as well as the sacrosanctity of the female genitals, made rape an extremely intimate crime.

The second chapter was dedicated to analysing the rape narratives in the *Metamorphoses*, with a specific focus on the characterisation of both perpetrators and victims as well as the rape of Philomela. This section addressed the complexities of defining rape by selecting four basic categories of rape that would be used in this thesis: grand rape, petit rape, attempted rape, and elliptical rape.⁴⁰⁸ Though there are distinct differences in the types of rape identified, the way Ovid characterised both perpetrators and victims of sexual crime evidently followed an identifiable pattern. The offender, typically male, was portrayed as abnormal and animalistic in their lust. Their behaviour showed a lack of rational thinking and challenged Roman ideals relating to *virtus* and *pietas*. The brute nature that typified many of the rapists was further examined in relation to the role of non-human perpetrators including the gods, hybrid creatures and natural elements. By contrast, the victims were highly idealised and their behaviour was entirely appropriate to their role as women. The rape of Philomela was used as a case study to validate these points. The notoriously brutal scene is often put forth by academics as an indicator of Ovid's perversion, however this thesis has proposed an alternate reading that contradicts this view. An unsettling element of this narrative was the gaze of Tereus, which over sexualised Philomela and demonstrated his depravity. The male gaze was also evident in the story of Apollo and Daphne as well as the Sun-god and Leucothoe episode. By observing these scenes through the mind of the perpetrator the reader is drawn into the situation but remains powerless to intervene – an intentionally disturbing experience.

The third chapter of the thesis has explored the aftermath of these sexual crimes and, in doing so, uncovered Ovid's interest in revealing the suffering of the victims. This chapter focused on the various non-metamorphic consequences of rape, beginning with the victim's complete loss of identity. This was perhaps most evident in Zeus' rape of the nymph Callisto

⁴⁰⁸ Germaine Greer provided the framework for grand rape and petit rape (Greer, 1986: 153) while Leo Curran introduced the idea of elliptical rape (Curran, 1984: 269). The category of attempted rape was based on my own observations.

whose identity, which had relied on her virginity and her role as an attendant of Diana, was forcibly removed from her. The murder of Leucothoe by her father after she was raped by the Sun-god and the attempted murder of Perimele following her assault were two examples of another consequence faced by those who had endured rape – death. In other instances, though the victim survived she was impregnated, a physically and psychologically damaging ordeal. These children, who were described as reminiscent of their fathers, were usually male and therefore able to continue the cycle of patriarchy. The repeated silencing of the victim was shown to render them powerless and further dehumanize them. The theme of psychological trauma, particularly the altered mindset of many of those who were raped, was also discussed. This was manifested in the victim's constant state of fear, recurring feelings of guilt, and an inability to think clearly. Ovid's exploration of inner turmoil, including his demonstration of the inescapable eternal link that is developed between the assailant and the injured party, is arguably indicative of his sympathetic sentiment. It was also visible in his repeated description of second rapes - a term used to describe the reprimand and punishment endured by the victim after the initial rape. Of interest is the fact that the second rape was routinely enacted by women. This showed that women, even goddesses, were unable to chastise men due to the nature of the patriarchal system, so instead they directed their anger onto other women.

The next chapter provided a brief investigation of Ovid's role as an author with the purpose of further disproving the notion that his interest in sexual violence was perverse. Firstly, there was a clear emphasis on communicating injustice in dire circumstances. Io, Arachne and Philomela were all rendered voiceless but were able to communicate through other media. These women were presented as paradigms of strength and resourcefulness. The fact that their experiences were documented beyond their sexual assault demonstrates, at least, that Ovid's sole focus was not on their sexual abuse and the women of his narrative were able to experience some triumph. By surveying the language used by Ovid in discussing rape scenes it became evident that the victims did not consent to the sexual act and there was often some measure of force or violence involved in the incident. The terms *rapio* and *rapto* were used frequently, both of which can mean seize or plunder and carry

implications of unwillingness on the part of the victim.⁴⁰⁹ Ovid also established the violent nature of rape by repeating the term *vis*, which can be translated to mean violence or assault.⁴¹⁰ The female's passivity was demonstrated with the use of *passa*, from *patior*, which was the technical term for the passive role in intercourse.⁴¹¹ In other episodes rape was also referred to as an abomination, *nefandos*, and a wound, *iniuria*. The language employed by Ovid, which further reiterated the innocence of these women and their helplessness, was suggestive of his compassion.

The final chapter detailed how Ovid was able to present a more overt critique of the Roman patriarchal system through the use of animal metaphors and the characterisation of repeat offenders Apollo and Jupiter. The use of specific animals that were symbolic of Rome, particularly the wolf, the lion and the eagle, enabled Ovid to use the animalism that defined the perpetrators of the narrative to reflect upon Roman patriarchy. The depiction of Jupiter throughout the *Metamorphoses* and his alignment with the emperor Augustus was also an expression of condemnation. The morality of Jupiter was brought into question early in the poem with his unreliable narration of the story of Lycaon. The subsequent meeting of the gods was described by Ovid in terms that aligned the gods with the senate, and Jupiter with Augustus. In terms of the rape narratives, the god's sexual offending was prolific, with thirteen victims named in the poem. The tapestry of Arachne, which exposed his amorous crimes, was reminiscent of an Augustan monument. The king of the gods, who was shown to be dishonest, immoral and abusive, was perhaps a reflection of Ovid's attitude towards the *pater patriae*, Augustus. The portrayal of Apollo, patron god of Augustus, was likewise negative as he too abused his authority to commit a series of rapes. The god's poor decision making, uncontrollable anger, and inability to heal Hyacinthus destabilised his power base. This thesis considered the fifteenth book of the poem and Ovid's short epilogue to be a culmination of the pairing of Jupiter and Augustus as well as the overall deflation of the notion of divinity. Ovid concluded his work by proclaiming that the *Metamorphoses* would

⁴⁰⁹ See Adams (1982: 175) and Keith (2000: 106).

⁴¹⁰ Wade and Kidd, *Collins Latin Dictionary and Grammar*, 233.

⁴¹¹ Adams, *The Latin Sexual Vocabulary*, 189.

triumph above the threat of Jupiter, or Augustus, and his assertion that his name would have permanence was a means to comment on the transience of Rome.⁴¹²

The limited scope of this thesis has resulted in some areas of research being disregarded for the purpose of a more focused analysis of the rape narratives. One such area is based around the idea that the various instances of victim silencing is reflective of Ovid's own literary censorship, which has unfortunately been omitted from this thesis. An understanding of Augustan ideology and social reforms is essential in understanding Ovid's limitations.⁴¹³ Ovid's transcription of his exile in 8AD can be incorporated into this discussion because, whether literal or metaphorical, his record demonstrates that he felt ostracised from society, perhaps as a result of his earlier licentious writing.⁴¹⁴ Likewise, the section identifying key terminology used to describe rape could be enhanced with a full linguistic study. The discussion relating to the tapestry of Arachne invokes questions regarding the role of the other artists in the *Metamorphoses*, a topic that was simply too broad to incorporate into this thesis. If the term artist, or *fabricator mundi*, is applied to those who create poetry, music, and other standard art forms, there are numerous characters who can be defined as such.⁴¹⁵ By demonstrating the inherent dangers in the profession, Ovid is able to allude to his own life as an artist, and his own struggles against the abuse of power. In relation to this, Peter Davis offers an insightful study regarding the dangers of free speech within the confines of the *Metamorphoses*.⁴¹⁶ The work of Patricia Johnson can provide a solid foundation for further discussion about the routine punishment of these artists, and from this the argument can be made that their experiences is akin to that of rape

⁴¹² Galinsky, *Ovid's Metamorphoses*, 44.

⁴¹³ Two valuable resources that aid in understanding the Augustan age are Karl Galinsky's *The Cambridge Companion to the Age of Augustus* (New York: Cambridge University Press, 2005) and Beth Severy's *Augustus and the Family at the Birth of the Roman Republic* (New York: Routledge, 2003).

⁴¹⁴ The true reason for the poet's exile is the subject of much debate. George Goold makes a compelling argument in favour of the theory that Ovid abetted in the adultery of Augustus' granddaughter, Julia. (Goold, 1983: 94-107) I, however, favour the idea that Ovid's writing was at least partially to blame. In his exile poetry he states that of the two reasons for his exile, one of his misdeeds was a poem: "Though two crimes, a poem and a mistake have brought me ruin" (*Perdiderint cum me duo criminal, carmen et error*). Ovid, *Tristia*, ed. and trans. by A.L. Wheeler (Cambridge: Harvard University Press, 1988) II. 207.

⁴¹⁵ The artistic presence in the narrative begins in the first book with Chaos, who arranged a mass of unstable matter into a coherent form. Other 'artists' in the narrative include Deucalion and Pyrrha, Pan, Juno, Mulciber, the Sun-god, Coronis, and many others. The final artist of the narrative is Ovid himself.

⁴¹⁶ See P. Davis, "Freedom of Speech in Virgil and Ovid" in *Wordplay and Powerplay in Latin Poetry*, Mitsis, P., and Ziogas, I., eds. (Berlin: De Gruyter, 2016).

survivors.⁴¹⁷ The sections of this thesis regarding the emperor Augustus are sourced from a huge amount of scholarship and condensed to fit within the parameters of the overall study. There is much more to be said of Augustus' abuses of the senate and his own power, for instance. It would be useful to undertake a comparative analysis of the relationship between Augustus and the Senate and Jupiter and the other gods, or perhaps the similarities between the manipulation of the senate and that of mortal women in the *Metamorphoses*.

⁴¹⁷ See P. Johnson, *Ovid Before Exile: Art and Punishment in the Metamorphoses* (Madison: University of Wisconsin Press, 2008).

Appendix One – Instances of Rape in the *Metamorphoses*

Book and Verse	Category of Rape	Victim/s	Perpetrator/s	Latin	English Translation by F.J. Miller, 1984.
I.530-532	Attempted	Daphne	Apollo	sed enim non sustinet ultra perdere blanditias iuvenis deus, utque monebat ipse Amor, admisso sequitur vestigia passu.	Her beauty was enhanced by flight. But the chase drew to an end, for the youthful god would no longer waste his time in coaxing words, and urged on by love, he pursued at utmost speed.
I.597-600	Grand	Io	Zeus	iam pascua Lernae consitaque arboribus Lyrcea reliquerat arva, cum deus inducta latas caligine terras occultuit tenuitque fugam rapuitque pudorem.	Now she had left behind the pasture- fields of Lerna, and the Lyrcean plains thick-set with trees, when the god hid the wide land in a thick, dark cloud, caught the fleeing maid and ravished her.
I.700-703	Attempted	Syrinx	Pan	restabat verba referre et precibus spretis fugisse per avia nympham, donec harenosi placidum Ladonis ad amnem venerit.	It remained still to tell what he said and to relate how the nymph, spurning his prayers, fled through the pathless wastes until she came to Ladon's stream flowing peacefully along his sandy banks.
II.432-438	Grand	Callisto	Zeus	qua venata foret silva, narrare parantem inpedit amplexu	When she began to tell him in what woods her hunt had been, he broke in

				nec se sine crimine prodit. illa quidem contra, quantum modo femina posset (adspiceres utinam, Saturnia, mitior esses), illa quidem pugnat, sed quem superare puella, quisve lovem poterat? superum petit aethera victor Iuppiter.	upon her story with an embrace, and by this outrage betrayed himself. She, in truth, struggled against him with all her girlish might – hadst thou been there to see, Saturnia, thy judgement were more kind! – but whom could a girl o’ercome, or who could prevail against Jove? Jupiter won the day, and went back to the sky.
Il.574-577	Attempted	Cornix	Neptune	utque precando tempora cum blandis absumpsit inania verbis, vim parat et sequitur. fugio densumque relinquo litus et in molli nequiquam lassor harena.	And when his prayers and coaxing words proved but waste of time, he offered force and pursued. I ran from him, leaving the hard-packed beach, and was quickly worn out, but all to no purpose, in the soft sand beyond.
Il.868-873	Elliptical	Europa	Zeus	ausa est quoque regia virgo nescia, quem premeret, tergo considerare tauri, cum deus a terra siccoque a litore sensim falsa pedum primis vestigia ponit in undis; inde abit ulterius mediiue per	The princess even dares to sit upon his back, little knowing upon whom she rests. The god little by little edges away from the dry land, and sets his borrowed hoofs in the shallow water; then he goes further out and soon is in full flight with his prize on the open ocean.

				aequora ponti fert praedam.	
III.256-261	Elliptical	Semele	Zeus	sola Iovis coniunx non tam, culpetne probetne, eloquitur, quam clade domus ab Agenore ductae gaudet et a Tyria collectum paelice transfert in generis socios odium; subit ecce priori causa recens, gravidamque dolet de semine magni esse Iovis Semelen.	Jove's wife alone spoke no word either in blame or praise, but rejoiced in the disaster which had come to Agenor's house; for she had now transferred her anger from her Tyrian rival to those who shared her blood. And lo! a fresh pang was added to her former grievance and she was smarting with the knowledge that Semele was pregnant with the seed of mighty Jove.
III.341-344	Grand	Liriope	Cephisus	prima fide vocisque ratae temptamina sumpsit caerulea Liriope, quam quondam flumine curvo inplicuit clausaeque suis Cephisos in undis vim tulit.	The first to make trial of his truth and assured utterances was the nymph, Liriope, whom once the river-god, Cephisus, embraced in his winding stream and ravished, while imprisoned in his waters.
IV.230-233	Grand	Leucothoe	Sun-God	nec longius ille moratus in veram rediit speciem solitumque nitorem; at virgo quamvis inopino territa visu victa nitore dei posita vim	Then he, no longer tarrying, resumes his own form and his wonted splendour. But the maiden, though in terror at this sudden apparition, yet, overwhelmed by his radiance, at last

				passa querella est.	without protest suffers the ardent wooing of the god.
IV.368-373	Attempted	Hermaphroditus	Salmacis	perstat Atlantiades sperataque gaudia nymphae denegat; illa premit commissaque corpore toto sicut inhaerebat, 'pugnes licet, inprobe,' dixit, 'nom tamen effugies. ita, di, iubeatis, et istum nulla dies a me nec me deducat ab isto.' vota suos habuere deos.	The son of Atlas resists as best he may and denies the nymph the joy she craves; but she holds on, and clings as if grown fast to him. 'Strive as you may, wicked boy,' she cries, 'still shall you not escape me. Grant me this, ye gods, and may no day ever come that shall separate him from me or me from him.' The gods heard her prayer.
IV.798-799	Grand	Medusa	Neptune	hanc pelagi rector templo vitiasse Minervae dicitur.	Tis said that in Minerva's temple Neptune, lord of the Ocean, ravished her.
V.287-288	Attempted	The Muses	Pyreneus	inpetus ire fuit; claudit sua tecta Pyreneus vimque parat, quam nos sumptis effugimus alis.	We were fain to go on our way; but Pyreneus shut his doors, and offered us violence. This we escaped by donning our wings.
V.393-396	Elliptical	Proserpina	Pluto	dumque puellari studio calathosque sinumque inplet et aequales certat superare legendo, paene simul visa est	And while with girlish eagerness she was filling her basket and her bosom, and striving to surpass her mates in gathering, almost in one act did Pluto see

				dilectaque raptaque Diti: usque adeo est properatus amor.	and love and carry her away: so precipitate was his love.
V.601-606	Attempted	Arethusa	Alpheus	sicut eram, fugio sine vestibus (altera vestes ripa meas habuit): tanto magis instat et ardet, et quia nuda fui, sum visa paratior illi. sic ego currebam, sic me ferus ille premebat, ut fugere accipitrem penna trepidante columbae, ut solet accipiter trepidas urgere columbas.	As I was, without my robes, I fled; for my robes were on the other bank. So much the more he pressed on and burned with love; naked I seemed readier for his taking. So did I flee and so did he hotly press after me, as doves on fluttering pinions flee the hawk, as the hawk pursues the frightened doves.
VI.103-114	Grand	Europa, Asterie, Leda, Antiope, Alcmena, Danae, Aegina, Mnemosyne, Proserpina	Zeus	Maeonis elusam designat image tauri Europam: verum tauram, freta vera putares; ipsa videbatur terras spectare relictas et comites clamare suas tactumque vereri adsilientis aquae timidasque reducere plantas. fecit et Asterien aquila luctante teneri,	Arachne pictures Europa cheated by the disguise of the bull: a real bull and real waves you would think them. The maid seems to be looking back upon the land she has left, calling on her companions, and, fearful of the touch of the leaping waves, to be drawing back her timid feet. She wrought Asterie, held by the struggling eagle; she

				fecit olorinis Ledam recubare sub alis; addidit, ut satyri celatus imagine pulchram Iuppiter inplerit gemino Nycteida fetu, Amphitryon fuerit, cum te, Tirynthia, cepit, aureus ut Danaen, Asopida luserit, ignis, Mnemosynen pastor, varius Deoida serpens.	wrought Leda, beneath the swan's wings. She added how, in a satyr's image hidden, Jove filled lovely Antiope with twin offspring; how he was Amphitryon when he cheated thee, Alcmena; how in a golden shower he tricked Danae; Aegina, as a flame; Mnemosyne, as a shepherd; Deo's daughter, as a spotted snake.
VI.115-120	Grand	Canace, Iphimedeia, Theophane, Ceres, Medusa, Melantho	Neptune	te quoque mutatum torvo, Neptune, iuvenco virgine in Aeolia posuit; tu visus Enipeus gignis Aloidas, aries Bisaltida fallis, et te flava comas frugum mitissima mater sensit equum, sensit volucrem crinita colubris mater equi volucris, sensit delphina Melantho.	Thee also, Neptune, she pictured, changed to a grim bull with the Aeolian maiden; now as Enipeus thou dost beget the Aloidae, as a ram deceivedst Bisaltis. The golden- haired mother of corn, most gentle, knew thee as a horse; the snake- haired mother of the winged horse knew thee as a winged bird; Melantho knew thee as a dolphin.
VI.124	Grand	Isse	Apollo	ut pastor Macareida luserit Issen	how as a shepherd he tricked Macareus' daughter, Isse
VI.125	Grand	Erigone	Bacchus	Liber ut Erigenen falsa deceperit uva	how Bacchus deceived Erigone with the false bunch of grapes

VI.126	Grand	Philyra	Saturn	ut Saturnus equo geminum Chirona crearit.	how Saturn in a horse's shape begot the centaur, Chiron.
VI.522-526	Grand	Philomela	Tereus	fassusque nefas et virginem et unam vi superat frustra clamato saepe parente, saepe sorore sua, magnis super omnia divis.	Then, openly confessing his horrid purpose, he violated her, just a weak girl and all alone, vainly calling, often on her father, often on her sister, but most of all upon the great gods.
VI.705-707	Grand	Orithyia	Boreas	pulvereamque trahens per summa cacumina pallam verrit humum pavidamque metu caligine tectus Orithyian amans fulvis amplectitur alis.	And trailing along his dusty mantle over the mountain-tops, he swept the land; and wrapped in darkness, the lover embraced with his tawny wings his Orithyia, who was trembling sore with fear.
VII.701- 704.	Elliptical	Cephalus	Aurora	cum me cornigeris tendentem retia cervis vertice de summo semper florentis Hymetti lutea mane videt pulsis Aurora tenebris invitumque rapit.	I was spreading my nets to catch the antlered deer, when from the top of ever-blooming Hymettus the golden goddess of the dawn, having put the shades to flight, beheld me and carried me away against my will.
VIII.590- 592	Grand	Perimele	Achelous	ut tamen ipse vides, procul, en procul una recessit insula, grata mihi; Perimelen navita dicit: huic	But, as you yourself see, away, look, far away beyond the others is one island that I love: the sailors call it Perimele. She was

				ego virgineum dilectae nomen ademi.	beloved by me, and from her I took the name of maiden.
VIII.848- 851	Grand	Mestra	Neptune	dominum generosa recusat et vicina suas tendens super aequora palmas 'eripe me domino, qui raptae praemia nobis virginitatis habes!' ait: haec Neptunus habebat.	The high-spirited girl refused a master, and stretching out her hands over the neighbouring waves she cried: 'Save me from slavery, O thou who hast already stolen my virginity.' This Neptune had taken.
IX.118-121	Attempted	Deianira	Nessus	iamque tenens ripam, missos cum tolleret arcus, coniugis agnovit vocem Nessoque paranti fallere depositum 'quo te fiducia' clamat 'vana pedum, violente, rapit?'	And now he had just gained the other bank, and was picking up his bow which he had thrown across, when he heard his wife's voice calling; and to Nessus, who was in act to betray his trust, he shouted: 'Where is your vain confidence in your fleetness carrying you, you ravisher?'
IX.330-333	Grand	Dryope	Apollo	notissima forma Oechalidum, Dryope. quam virginitate carentem vimque dei passam Delphos Delonque tenentis excipit Andraemon, et habetur coniuge felix.	Dryope, the most beautiful of all the Oechalian maids. Her, a maid no more through the violence of him who rules at Delphi and at Delos, Andraemon took and was counted happy in his wife.

X.155-160	Grand	Ganymede	Jupiter	Rex superum Phrygii quondam Ganymedis amore arsit, et inventum est aliquid, quod Iuppiter esse, quam quod erat, mallet. nulla tamen alite verti dignatur, nisi quae posset sua fulmina ferre. nec mora, percusso mendacibus aere pennis abripit Iliaden.	The king of the gods once burned with love for Phrygian Ganymede, and something was found which Jove would rather be than what he was. Still he did not deign to take the form of any bird save only that which could bear his thunderbolts. Without delay he cleft the air on his lying wings and stole away the Trojan boy.
XI.238-242	Attempted	Thetis	Peleus	illic te Peleus, ut somno vincta iacebas, occupat, et quoniam precibus temptata repugnans, vim parat, innectens ambobus colla lacertis; quod nisi venisses variatis saepe figuris ad solitas artes, auso foret ille potitus.	“There then did Peleus seize thee as thou layest wrapped in slumber; and since, though entreated by his prayers, thou didst refuse, he prepared to force thy will, entwining thy neck with both his arms. And hadst thou not, by changing oft thy form, had recourse to thine accustomed arts, he would have worked his daring will on thee.
XI.306-309	Petit	Chione	Mercury	spem Veneris differt in tempora noctis Apollo; non fert ille moras virgaque movente	Apollo put off his hope of love till night-time, but the other brooked no delay, and touched the maiden’s face with his sleep-

				soporem virginis os tangit: tactu iacet illa potenti vimque dei patitur.	compelling wand. She lay beneath the god's magic touch and endured his violence.
XI.309-310	Grand	Chione	Apollo	nox caelum sparserat astris: Phoebus anum simulat praereptaque gaudia sumit.	Now night had spangled the heavens with the stars when Phoebus, assuming an old woman's form, gained his forestalled joy.
XI.756	Grand	Ganymede	Jupiter	raptusque Iovi Ganymedes.	Ganymede, whom Jove stole away.
XI.771-774	Attempted	Hesperia	Aesacus	visa fugit nymphē, veluti perterrita fulvum cerva lupum longeque lacu deprensa relicto accipitrem fluvialis anas; quam Troius heros insequitur celeremque metu celer urget amore.	The nymph fled at the sight of him as the frightened hind flees the tawny wolf, or as the wild duck, surprised far from her forsaken pool, flees from the hawk. But the Trojan hero followed her, swift on the wings of love as she was swift on the wings of fear.
XII.195-197	Grand	Caenis	Neptune	nec Caenis in ullos denupsit thalamos secretaque litora carpens aequorei vim passa dei est (ita fama ferebat).	And Caenis would not consent to any marriage; but, so report had it, while walking along a lonely shore she was ravished by the god of the sea.
XII.222-225	Elliptical	Hippodamia and other women	Eurytus and other Centaurs	protinus eversae turbant convivia mensae, raptaturque	Straightaway the tables were overturned and the banquet in an uproar, and the

				comis per vim nova nupta prehensis. Eurytus Hippodamen, alii, quam quisque probabant aut poterant, rapiunt, captaeque erat urbis imago.	bride was caught by her hair and dragged violently away. Eurytus caught up Hippodame, and others, each took one for himself according as he fancied, or as he could, and the scene looked like the sacking of a town.
XIV.466- 469	Grand	Cassandra	Ajax	postquam alta cremata est Ilios, et Danaas paverunt Pergama flammas, Naryciusque heros, a virgine virgine rapta, quam meruit poenam solus.	After high Ilium had been burned and Pergama had glutted the furious passions of the Greeks; and after the Narycian hero from a virgin goddess for a violated virgin had brought on us all the punishment which he alone deserved.
XIV.770	Attempted	Pomona	Vertumnus	vimque parat: sed vi non est opus.	He was all ready to force her will: but no force was necessary.

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